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Abstract

The Central Atlantic Regional Educational Laboratory's program in early childhood education included the development of curriculums in the arts. These curriculums, intended to promote esthetic sensitivity in young children through encounters with the arts, involved experienced teacher-artists and the training of classroom teachers. This source book was developed for interested teachers who could not participate in workshop classroom training projects sponsored by CAREL. Part A describes written materials: books, articles, manuals, and workbooks. The items in Part A are divided into seven sections: philosophy, curriculum development, art, dance, literature, music, and theatre arts. Part B discusses multi-media materials: films, filmstrips, records, and transparencies. Each item selected is considered relevant, accessible, and recent, and is recommended by an arts supervisor or active arts teacher. Analysis of items is comprehensive, includes direct quotes when possible and recommends additional recommended sources. (MH)

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Source Book
of
Selected Materials
for
Early Childhood Education in the Arts

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Washington, D. C.

May 1969

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Foreward

The Central Atlantic Regional Educational Laboratory's program in early childhood education includes the development of curriculum plans in five art components, art, dance, literature, music and theatre arts. These plans were developed by a group of artist educators working in a workshop-classroom situation with teachers and children. Their objective was to help promote aesthetic sensitivity in early childhood through direct and personal encounter with the arts. Emphasis was placed on the child's experience with creative media and the enlargement of his expression of what was right for him.[1]

Many interested teachers have participated in the workshop classroom project. The vast majority of teachers, however, were not able to be included. They continue to work in relative isolation with little or no help from art specialists. These teachers sense the children's needs and see the value of participation in the arts. They feel their own inadequacies and are frequently unable to find "academic" support for their contention that early childhood education should include emphasis on the arts. Superintendents and supervisors require "documented evidence" and a broader understanding of "educationeze" than the regular classroom teacher possesses. This results in a 'no art emphasis' in early childhood education for the majority of children.

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[1] The results of this curriculum development project appear in the final report (May 1969) of each art component.

This source book was developed for the classroom teacher, the teacher-in-training and the teacher trainer.* It contains material which could, hopefully, guide them in the development of art programs in early childhood education.

The volume is arranged in three parts. A. Written material, - books, articles, manuals and workbooks. B. Multimedia materials - films, filmstrips, records and transparencies. C. Examples of commercially produced aids. The omission of any published work does not mean that it was rejected. Only twenty percent of the reviewed material was selected and only a fraction of all available items were reviewed. The scope of the project was necessarily limited because it was the half time employment of one person proceeding over a period of eight months. Furthermore, in order to be selected each item had to be considered 1) relevant to the arts in early childhood education, 2) easily available to the classroom teacher, 3) recently published (although there are a few items which pre-date 1965, the majority are more recent.) 4) recommended by an arts supervisor or active arts teacher.

* Note - It was developed as a separate project apart from but related to the C.A.R.E.L. curriculum study.

The book and article items in Part A are divided into seven sections,

I. Philosophy
II. Curriculum Development
III. Art
IV. Dance
V. Literature
VI. Music
VII. Theatre Arts

The items included in section 1 are analyzed under three headings.

I. Leading ideas
II. Implications for the arts in early childhood education
III. Additional recommended sources

The items included in the remaining six sections of part A are analyzed under eight headings:

I. Leading ideas
II. Implications for educational practices of the arts in early childhood education
III. References for development of conceptual framework.
IV. References to artistic process
V. References to artistic response
VI. References to teacher-child involvement in the arts.
VII. References for the development of classroom strategies.
VIII. References for evaluative techniques in the arts.

The manual and workbook items in Part A are discussed under three headings,

I. Philosophy

II. Content and organization

III. Class utilization

The selected books, articles, workbooks and manuals are not always discussed in totality. More frequently individual chapters are extracted and analyzed according to their relevance to this particular project. Direct quotations rather than paraphrase are used wherever possible. In this way it is hoped that the reader will catch the flavor of the book and proceed to investigate further. The writer's bias hopefully does not appear. However, the fact that the item was selected means she believed it to be important. However, her personal interpretation beyond that of selection has been kept at a minimum.

Part B which includes films, film-strips, records and other than written educational material developed as the writers' knowledge of the problems and potential of the classroom situation increased. "To-day" writes Marshall McLuhan "electronics and automation make mandatory that everybody adjust to the vast global environment as if it were his little home town. The artist is the only person who does not shrink from this challenge. He exults in the novelties of perception afforded by innovation."[2]

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[2] McLuhan, Marshall, War and Peace in The Global Village Bantam Books, N.Y. 1968. (p. 11)

It appeared appropriate, therefore, to include this multi-media division in the source book for the arts in education.

Each item selected is classified according to art component, grade level and catalogue description. In addition pertinent facts concerning producer, collaborator, catalogue number and rental and sale fees are listed where available.

Part C includes a few samples of commercially produced information and ideas which frequently accompany the purchase or rental of multi-media materials and books. This section developed because many teachers seemed unaware of the increased quality of these aids over the past decade. Although there are fewer aids for the arts available than social and natural science there appears to be an increasing interest on the part of the publishers and educational corporations to remedy this situation. No attempt has been made here to evaluate these materials. Their inclusion does not constitute endorsement. They are included simply as examples of helpful information available to teachers.

The total source book was organized in keeping with the artistic perspective of the Early Childhood Program in the Arts and Humanities. If a program is to be effective for large numbers of children it must be carried out by the classroom teacher. It is to this teacher-artist this book is dedicated.

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Part A

Wrirten Materials for Early Childhood Education in the Arts.

The items selected for this portion of the source book include only a small number of those available. They were chosen partly as a guide to broader and deeper study of the arts in early childhood education. The inclusion of additional sources and the cross listing of references between the art components should provide aid for this study. The wide margins and double spacing were chosen to provide for notations and further reference.

PHILOSOPHY

Source: Arnheim, Rudolf. "Introduction" Toward a Psychology of Art. University of California Press. Berkley and Los Angeles, 1966. (p. 1-4)

Leading ideas

The articles which appear in this work are based on three basic assumptions upon which Arnheim's whole psychology of art is based.

1. "...art, as any other activity of the mind, is subject to psychology, accessible to understanding, and needed for any comprehensive survey of mental functioning." (p. 2)
2. "...the science of psychology is not limited to measurements under controlled laboratory conditions, but must comprise all attempts to obtain generalizations by means of facts as thoroughly established and concepts as well defined as investigation situation permits." (p. 2)
3. " ....every area of general psychology calls for application to art. The study of perception applies to the effects of shape, color, movement, and expression in the visual arts." (p. 2)

II. Implications for early childhood education in the arts

1. The essays presented in this volume are "intended to subject practical consequences for art education, for the concerns of the artist and for the function of art in our time." (p. 4)

III. Additional sources

1. Arnheim, Rudolf, Art and Visual Perception, Berkley, California, 1954.

2. Eisner, Elliot W. and David W. Ecker, eds. Readings in Art Education. Blaisdell Publishing Co., Waltham, Mass. 1965.

Applicable also to Art component

PHILOSOPHY

Source: Arnheim, Rudolf. "What Kind of Psychology?" Toward a Psychology of Art, University of California Press, Berkeley and Los Angeles, California, 1966 (pp. 337-342)

I. Leading ideas.

1. "Many educators have come to realize that art is an expression and an instrument of the human personality."(p.338)
2. "Art teaching cannot be effective without an appropriate notion of what art is for and about. Here the psychiatric bias has created a problem by suggesting that art is a substitute for true living...Genuine artistic activity is neither a substitute nor an escape, but one of the most direct and courageous ways of dealing with the problems of life." (p. 338)
3. "The most characteristic trait of a genuine culture is the integration of concrete everyday experiences with guiding philosophical ideas. Wherever the simple performances of eating and sleeping, work and love, or the sensations of light and darkness, are spontaneously felt as symbols of the powers that underlie human existence, there we have the foundation of culture and the seeds of art." (p. 339)
4. "....a psychology has begun to show concretely that man's way of perceiving and treating outer objects is imbued with personal feelings, needs and attitudes. It appears that the self expresses itself most clearly through its

dealing with the outer world, There is no psychological justification for the separation of the inner self from the reactions to outer reality." (p. 341)

5. "Man can achieve no higher goal than to become aware of what it means to be alive. There is no other final achievement in this life, which will be destroyed with all its products sooner or later, either by slow cosmic forces or by the impatient ingenuity of man. Such sensitivity is closely related to, and perhaps identical with, art." (p. 342)

II. Implications for early childhood education

1. "One of the basic tasks of man, it seems, is to scrutinize and to understand the world, to find order and law outside and within himself. At the early stages of human development, such scrutiny is performed mainly by the senses. The conceptions of children and primitives as to what things are and how they function are read from the visual world by means of wonderfully fresh and colorful observations. Early thinking is essentially visual thinking." (p. 339)
2. "Art goes beyond the making of pictures and statues, symphonies and dances; and art education should go beyond the classes in which these crafts are taught. Art is the quality that makes the difference between merely witnessing or performing things and being touched by them, changed by the forces that are inherent in everything we give and receive." (p. 342)

III. Additional sources

1. Alschuler, Rose H. and Hattwick, LaBerta Weiss, _Painting and Personality_, Chicago, University of Chicago Press, 1947.
2. Kaufman, Irving. _Art and Education in Contemporary Culture_. New York: MacMillian, 1966.
3. Torrance, E. Paul. _Education and Creative Potential_. University of Minnesota Press, Minneapolis, 1964.

Applicable also to art component.

PHILOSOPHY

Source: Bains, Martha, Supervisor of Art for Dayton Public Schools and Director of New Visions in Dayton, Ohio. "New Visions, An Art Museum for Children." Dayton Public Schools Federally Assisted Project Under Title I. 1966-69.

I. Leading ideas.

1. "New Visions, An Art Museum for Children is more than a visual experience. Designed for children, its unique quality is its approach to art and the world around through all the senses. It is not intended as an end in itself, but as a means of opening doors during the early years."
2. "New Visions, a permanent art museum, became a reality in the summer of 1966. It is located in a central geographic position, favorable for easy access to youngsters from designated deprivation (cultural and economic) target areas. The displays are based on our present understanding of child interest, personal growth and development, and subject-matter areas most readily correlated with art. Selections of artifacts have been made from the country's leading art galleries, local art sources, and from companies producing toys which stir the imagination of children. All art objects were selecte because of their high quality and appropriateness to the understanding of young children, pre-school through eighth-grade levels."

3. The atmosphere of the museum is young. An arrangement of colorful panels gives direction to the children as they explore different ways to use their five senses. A ramp serves as a display area for two-dimensional art work and at the same time provides a different perspective to artifacts displayed below the elevation of the ramp.
4. A tour to New Visions is not merely a visual experience. The very nature of the atmosphere prompts participants to have personal contact with all artifacts. They can observe how the art objects operate by actually operating them; they understand how they were used, because they use them; and they become aware of the problems people encountered, because they have participated in the manipulation.
5. The museum exhibits have an immediate impact on the child, and he is soon aware that this place is for him -- a place where he can create sounds in many different ways; look at the world of the museum not only through his own eyes, but with color paddles and magnifying glasses; handle all the artifacts, even "try some on"; detect the differences in artifacts through the sense of smell, and discover that some tastes are more pleasant than other
6. The philosophy behind the creation of the museum is that children must be encouraged as early as possible

to explore in their own way and as this exploration relates to them personally. While youngsters are in the formative years, their awareness must be expanded to increase their personal experiences with beauty.

7. At New Visions children are free to express their ideas, thinking, and emotions in many other ways...the dance, music, and drama or perhaps merely holding an artifact without any obvious outward response. The whole child is our concern and one emotional experience may overlap another until the whole child is involved. A need for creative expression is a natural outcome of exposure to the museum experience.

8. These early encounters at the museum, where children have had opportunities to improve their self-concept, develop a sensitivity to beauty through art, and to discover the functional and meaningful aspects of artifacts of their culture and other cultures, implies that we may expect desirable outcomes in their adjustment in the outside world and also in their performances in the field of art education.

II. Implications for early childhood education in the arts.

Inherent in leading ideas.

III. Additional sources.

(1) D'Amico, Victor. Experiments in Creative Art Teaching. Doubleday Publishing Co., New York, N.Y. 1960.

(2) Gaitskell, Charles D. Children and Their Art. Harcourt Brace and World, New York, N.Y. 1958.

(3) "Muncie's Art Project," American Education, 2, 7 (July-August, 1966).

(4) Lowenfeld, Viktor and Brittain, W. Lambert. Creative and Mental Growth, 4th edition, MacMillian, 1966.

Applicable to art, music, dance and theatre arts.

PHILOSOPHY

Source: Bruner, Jerome S. "After John Dewey, What?" On Knowing
Belknap Press of Harvard University, Cambridge, Mass.
1964 (pages 113-126.)

I. Leading ideas

In this essay Bruner first reiterates the five articles of faith written in 1897 by John Dewey in his My Pedagogic Creed. He then reviews the changes in these articles that time and technology have dictated. He follows the same five topics but readjusts their content to fit the 1960's.

1. What is education? "Education seeks to develop the power and sensibility of mind. On the one hand, the educational process transmits to the individual some part of the accumulation of knowledge, style, and values that constitute the culture of a people....But education must also seek to develop the processes of intelligence so that the individual is capable of going beyond the cultural ways of his social world, able to innovate in however, modest a way so that he can create an interior culture of his own. For whatever the art, the science, the literature, the history, and the geography of a culture, each man must be his own artist, his own scientist, his own historian, his own navigator. No person is master of a whole culture; ...Each man lives a fragment of it. To be whole, he must create his own version of the world, using that part of his cultural heritage he has made his own through education." (p. 115)

"In our time, the requirements of technology constrain the freedom of the individual to create images of the world that are satisfying in the deepest sense...The need now is to employ our deeper understanding not only for the enrichment of society but also for the enrichment of the individual." (p. 116)

"Education must be not only a process that transmits cultur but also one that provides alternative views of the world and strengthens the will to explore them...Interests can be created and stimulated...One seeks to equip the child with deeper, more gripping, and subtler ways of knowing the world and himself."(p.

2. What the school is. "The school is an entry into the life of the mind...It is primarily the special communit where one experiences discovery by the use of intelligence, where one leaps into new and unimagined realms o experience, experience that is discontinuous with what went before. A child recognizes this when he first und stands what a poem is, or what beauty and simplicity inhere in the idea of conservation theorems, or that measure is universally applicable." (p. 118)

   "For me the yeast of education is the idea of excellenc and that comprises as many forms as there are individua to develop a personal image of excellence. The school must have as one of its principal functions the nurturi of images of excellence." (p. 119)

3. The subject matter of education. "The issue of subject matter in education can be resolved only by

reference to one's view of the nature of knowledge. Knowledge is a model we construct to give meaning and structure to regularities in experience. The organizing ideas of any body of knowledge are inventions for rendering experience economical and connected." (p. 120) "What shall be taught?"..."What is worth knowing about?" ..."Surely, knowledge of the natural world, knowledge of the human condition, knowledge of the nature and dynamics of society, knowledge of the past so that it may be used in experiencing the present and aspiring to the future...To these must be added another knowledge of the products of our artistic heritage that mark the history of our aesthetic wonder and delight." (p. 122)

4. The nature of method. "The goal of education is disciplined understanding; that is the process as well." (p. 122) "The virtues of encouraging discovery are of two kinds. In the first place, the child will make what he learns his own, will fit his discovery into the interior world of culture that he creates himself. Equally important, discovery and the sense of confidence it provides is the proper reward for learning." (p. 123)
5. The school and social progress. "I believe that education is the fundamental method of social change... The first implication of this belief is that means must be found to feed back into our schools the ever deepening insights that are developed on the frontiers of knowledge." (p. 124)

II. Implications for early childhood education

1. Bruner suggests that one of our basic needs is what he calls an "institute for curriculum studies." "Let it be a place," he writes, "where scholars, scientists, men of affairs, and artists come together with talented teachers continually to revise and refresh our curriculums. It is an activity that transcends the limits of any of our particular university faculties--be they faculties of education, arts and science, medicine, or engineering. We have been negligent in coming to a sense of the quickening change of life in our time and its implications for the educational process. We have not shared with our teachers the benefits of new discovery, new insight, new artistic triumph. Not only have we operated with the notion of the self-contained classroom but also with the idea of the self contained school--and even the self contained educational system." (p. 125)

III. Additional sources

1. Dewey, John. Experience and Education, Kappa Delta Pi Lecture Series. Collier Books, New York New York 1963 (copyright 1938).

2. Leonard, George. Education and Ecstasy, Delacorte Press, New York, N.Y., 1968.

Source: Bruner, Jerome S. "The Act of Discovery" On Knowing, Belknap Press, Harvard University Press, Cambridge, Mass. 1964 (pages 78-96.)

I. Leading ideas

1. Bruner operates on the assumption that "discovery... is in its essence a matter of rearranging or transforming evidence in such a way that one is enabled to go beyond the evidence so reassembled to new insights." (p. 82)
2. He distinguishes between two types of teaching. 1) The expository mode in which the teacher is expositor and the student is the listener. 2) The hypothetical mode where "the teacher and the student are in a more cooperative position with respect to what in linguistics would be called "speaker's decisions." The student is not a bench bound listener, but is taking part in the formulation and at times may play a principal role in it." (p. 83)
3. Bruner discusses the benefits which might be derived from the experience of learning through discoveries. These benefits are:
    1) Intellectual potency - "Emphasis on discovery in learning has precisely the effect on the learner of leading him to be a constructionist, to organize what he is encountering in a manner not only designed to discover regularity and relatedness, but also to avoid the kind of information drift that fails to keep account of the uses to which information might have to be put." (p. 87)

2) Intrinsic and extrinsic motives - "The hypothesis I would propose here is that to the degree that one is able to approach learning as a task of discovering something rather than "learning about" it, to that degree there will be a tendency for the child to work with the autonomy of self reward or, more properly, be rewarded by discovery itself." (p. 88)

3) Heuristics of discovery - "It is my hunch," Bruner writes, "that it is only through the exercise of problem solving and the effort of discovery that one learns the working heuristics of discovery; the more one has practice, the more likely one is to generalize what one has learned into a style of problem solving or inquiry that serves for any kind of task encountered--or almost any kind of task."(p. 94

4) Conservation of memory - Bruner basis his ideas here on the premise that "the principal problem of human memory is not storage but retrieval...The key to retrieval is organization or in simpler terms, knowing where to find information that has been put into memory." (p. 95)

II. Implications for early childhood education

1. See Leading ideas.

III. Additional sources

1. J. S. Bruner, J. J. Goodnow and G. A. Austin, A Study of Thinking. New York: John Wiley, 1956.

2. R. W. White. "Motivation Reconsidered: The Concept of Competence" _Psychological Review_, No. 66 (1959) (pp. 317-318
3. K. W. Spena, "The Relation of Learning Theory to the Techniques of Education," _Harvard Educational Review_, No. 29, (1959).,(pp. 84-95.)

PHILOSOPHY

Source: Courtney, Richard, "Drama & the History of Educational Thought", Play, Drama & Thought, Cassell & Co., London, 1968.(p. 8-21.)

I. Leading ideas

1. The essential characteristic of man is his creative imagination and the creative imagination is essentially dramatic in its character. (p. 7)
2. "Pretending to be someone else - to act - is part of the process of living; we may actually pretend, physically, when we are young children or we may do it internally when we are adults." (p. 7)
3. "...the dramatic process is one of the most vital to mankind. Without it we would be merely a mass of motor reflexes with scarcely any human qualities." (p. 7)

II. Implications for educational practice of the arts in early childhood education.

1. Courtney believes that the basis for dramatic education can be found in the educational thought of Ancient Greece. "Drama", he writes, "in all its aspects was a major unifying and educational force within the Attic World". (p.9 Plato, he writes, believed that education must be based on play and not compulsion. "...children from their earliest years must take part in all the more lawful forms of play, for if they are not surrounded with such an atmosphere they can never grow up to be well educated and virtuous citizens." (p. 9)

2. Courtney cites Aristotle whom he says emphasized play in education. He quotes from a translation of The Poetics as follows. "Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world and learns first by imitation." (p. 10)

3. Tracing the historical development of educational thought from the Greeks to the Romans to the Medieval and Renaissance periods and finally to the Romantic and Rousseau period he notes the emphasis some educational giants made in underlining the value of play in early childhood. He quotes from the works of Rousseau as follows. "Love childhood; promote its games, its pleasures,its delightful instincts.....you must consider the man in the man and the child in the child.....Childhood has its own ways of seeing, of thinking, of feeling, which are suitable to it; nothing is less reasonable than to substitute our own." (p. 20)

III. Additional sources.

1. Plato, The Republic, Trans. A. D. Lindsay, Everyman, 1935.
2. Aristotle, Poetics, Trans. I. Bywater, Oxford, 1920.
3. Nicoll Allardyce, The Development of the Theatre, Harrap, 1948.

Applicable also to Theatre Arts Component.

PHILOSOPHY

Source: Dimondstein, Geraldine, "Summary, Conclusion & Implications." A Conceptual Model of the Arts As Sensuous Expression in the Education of Young Children. University Microfilms, Inc., Ann Arbor, Michigan, 1967. (p. 151-159).

I. Leading ideas

1. The conceptual model developed in this dissertation is concerned with (a) the nature of aesthetic stimuli as defined in terms of space-time-force, (b) the nature of aesthetic experience, described as the creative process and (c) the nature of the sensuous response as symbolically transformed in the arts. (p. 151)
2. The model was developed around four art forms - movement sculpture, painting, poetry. (p. 151)
3. Perceptual theories from Phenomenology, Gestalt, and Transactional Psychology were used to establish the behavioral frame of reference. (p. 152)
4. Theories in aesthetic philosophy by Cassirer, Dewey, Read and Langer were used to provide basic sources for the conceptualization of the arts as non-discursive language. (p. 152)
5. Basic questions posed were stated as follows. "How does the sensuous response differ from other human responses? How does the sequence of perception - emotion - expression relate to aesthetic experiences as different from everyday experiences? What are the conceptual components of the arts that give them their distinctive

characteristics as a source of "knowing" and "feeling"? What are the characteristics which both unify and differentiate the arts?" (p. 153)

6. The basic conclusions reached at the completion of the study

(a) "If education is to offer children a means of expressing their affective values through creative media, they must be provided with a structure." (p. 153)

(b) If the elements of the arts are to be compounded into a comprehensible, aesthetic whole a system of concepts which are mutually relevant to each other is required. (p. 153)

(c) "An understanding of the arts as sensuous expression demands a conceptual framework by way of exploring a piece of art work, both as a creative action in space-time, and as an essential ingredient in human behavior." (p. 153)

(d) "In order to make these concepts a viable part of the child's experience teachers must develop art language. This must be flexible enough to permit variability of expression, but precise enough to establish a conceptual foundation." (p. 154)

(e) "In order to produce a lucid and vivid vocabulary which would serve for both instruction and evaluation, concepts of 'shaping space' for painting, 'tactile imagination' for sculpture, a 'kinesthetic perception' for movement, and, a 'metaphoric sense' for poetry were suggested. (p. 154)

(f) Imagination demands to be given form. The arts allow for imaginable feelings and emotions to be expressed in symbolic form. (p. 155)

II. Implications for early childhood education.

1. This study grew out of the author's observation in working with teachers. She noted a gap in teacher education, between the doing of art activities and the knowing of art as a conceptual body of material. (p. 151)
2. "One of the underlying premises of this study is that the form of the learning experiences must grow out of the content of the arts themselves." (p. 155)
3. Space and time in the arts are perceived by the child as existential rather than as mechanical phenomena. (p. 156)
4. "The inference here is that since space and time are essential components of an aesthetic experience a viable program in the arts cannot submit to conventional standards, but must be compatible with the nature of the experience itself." (p. 156)
5. Questions concerning the validity of the '50 - minute hour' in structuring class sessions for the arts arise. (p. 156)

6. "The unique value of the arts is that they provide for a kind of cognition whose validity for an individual is a personal one." (p. 157)
7. "The recognition of human variability and diversity as expressed through the arts may help education to attain objectives which run the risk of being ignored." (p. 158)
8. This study points to the very important inference that the arts help a child in self discovery rather than only to self-expression. (p. 158)

III. Additional sources

1. Cassirer, Ernst. An Essay on Man, New Haven; Yale University Press, 1944.
2. Dewey, John. Art As Experience, New York: G. P. Putnam's Sons, Capricorn Books, 1958.
3. Ittelson, William & Hadley, Cantril. Perception: A Transactional Approach, Doubleday Papers in Psychology. Garden City: Doubleday and Company, 1954.
4. Kaufman, Irving. Art and Education in Contemporary Culture. New York: MacMillan Co. 1966.
5. Langer, Suzanne K. "The Cultural Importance of The Arts" Journal of Aesthetic Education, Champaign, Illinois: University of Illinois, 1966.
6. Read, Herbert. Education through Art 3rd revised edition, London: Faher and Faher, Ltd. 1958.
7. Sheets, Maxine. The Phenomenology of Dance, Madison Wisconsin; University of Wisconsin Press, 1966.

Note this reference is particularly applicable to the art and dance components.

PHILOSOPHY

Source: Eble, Kenneth, "The Sense of Play", _A Perfect Education,_ MacMillan, N.Y. 1966 (p. 3-17)

I. Leading ideas

1. Play is a child's way of learning.
2. An essential element in play is _freedom_. "Its freedom is used in exploring and its seeking control is the basis of the learning it provides." (p. 8).
3. Another characteristic of play is "its tendency to fall into patterns, to seek structure." "Beyond the earliest responses very little play is random."...... ..."'finding out' is much of what play is." (p. 8)
4. "The need for freedom, reaching out, clearly runs into another need, a need for definition, for pattern, for regularity. Thus the "freedom" and "discipline" that Whitehead points out as central to education are also the chief concerns of play itself." (p. 9)

II. Implications for the practices of the arts in early childhood education

1. Eble sums up the implications as follows:
   "Summing up the formal characteristics of play, we might call it a free activity standing quite consciously outside "ordinary life" as being "not serious" but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interests, and no profit can be gained by it.

It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means." (p. 10)

2. Eble has some definite ideas concerning the role of the school in the child's play. "What is needed," he writes, "is more application of mind and imagination from the designing of schoolrooms to the developing of teachers to permit freedom to be the animating force that moves the child toward the disciplined acquiring of skills and the growth of knowledge. Schoo should be a natural outgrowth of a child's developing patterns of play, and everything possible should be done to make the child's zeal for play serve the purposes of formal education." (p. 11)

III. Additional sources

1. Hartley, Ruth and Goldenson, Robert, The Complete Book of Children's Play, Thomas Y. Crowell Company, New York, 1963.
2. Courtney, Richard, Play, Drama and Thought, Cassells & Co. London, 1968.

PHILOSOPHY

Source: Eble, Kenneth E., "The Sense of Discovery," A Perfect Education. MacMillan, N. Y. 1966. (p. 18-33)

I. Leading ideas

1. Education is an "opening out" and a "rising up." It is opened and proceeds by surprises. It allows for change, for discovery and for satisfying curiosity. (p. 18-19)
2. Parents and teachers have the responsibility "of providing (children) opportunities for and excitements to discovery." (p. 19)
3. "Play itself is almost always curious and investigative" and the spirit of play should be encouraged by parents. (p. 20)
4. "Parents need to seek ways to enlarge the restricted area in which many children grow up, providing for them a sense of the variety of life." (p. 20-21)
5. A child's incitement to discover might be divided into the categories of nature, machines, people and books.
6. Children come to school with a sense of discovery and curiosity; the primary function of the schools is to provide the experience itself. (p. 28)
7. The primary requirement for teachers is that they have imagination. Imagination or the lack of it distinguishes the best from the worst of elementary teachers. (p. 30)

II. Implications for educational practices of the arts in early childhood education.

1. Education must foster the sense of wonder and imagination and a reaching for the heights. (p. 19-20)
2. Far more than anything else nature, experienced first hand, stimulates our sense of discovery and must be a part of a child's education. (p. 22-23)
3. Education must concern itself with machines "first because they excite and satisfy curiosity in a somewhat different way than does nature, and second because it is desirable to create at an early age a respect for machines and working with machines." (p. 24)
4. A perfect education should recognize that "the children's world must be our world too," and that education should enable children to discover people outside their confined environments" (p. 25-26)
5. Books are part of what a child should discover, and they in turn, become the means of further discovery. (p. 24)

III. Additional sources

1. Cullum, Albert, Push Back the Desks, Citation Press, N. Y. 1967

PHILOSOPHY

Source: Eble, Kenneth E., "The Sense of Order," A Perfect Education. MacMillan, N. Y. 1967 (pages 34-48)

I. Leading ideas

1. "All art, all life, all education is a search for order." (p. 34)
2. "The liberal arts might be defined as those freeing studies that enable a person to perceive order and to impose it." (p. 34)
3. The great duality of freedom and order must not be seen as opposing opposites. "Children should be led into perceiving a pattern in life as free, as organic as patterns observable in nature, in the weather, the growing plant, the movement of the winds or the sea." (p. 36)
4. "Discovery, not only of the physical world but of the mind itself and its activities, is a linkage between the freedom of play and the restraint of order." (p. 36)
5. "The sense of order develops later than the sense of play or discovery, but it is closely related to them." (p. 39)
6. The ultimate goal of education is "the acquiring of knowledge toward the development of wisdom." The immediate goal is teaching children to think and the senses of play, discovery and order should be fostered as means to that end. (p. 47)

II. Implications for educational practices of the arts in early childhood education

1. "If modern education makes too much use of play, uses play without respecting it, without being playful, it misses the nature of order." (p. 34)
2. "A perfect education...would be mindful of the order in play, the passion in thought, the thought in physical action, the freedom in constraint."(p.36)
3. Education must acknowledge the natural presence of the senses of play, discovery, order and must "encourage their early growth so that they have some chance of remaining a life long possession."(p. 37)
4. Children seem to see the duality of order and disorder. "One of the great discoveries children make is that there is an essential order even in things that they have pulled apart when they realize that they can be put back together." (p. 39)
5. "If a sense of order is kept in mind in the planning and teaching in elementary schools it might provide a wise measure for what should be included in the curriculum and a creative force for shaping teaching and learning, whatever the specific subject." (p. 42)
6. "Art activity is...as central to elementary education as reading." In addition to the training of the muscles of hand and eye, art develops both the mind and the senses "as the student relates and mani-

pulates shapes and colors, line and space, with some idea of design." (p. 43)

7. "Literature' as one of the fine arts is best for the elementary school." (p. 45)
8. "The emphasis of the elementary schools should not be upon the acquisition of knowledge but upon the development of attitudes, responses, and recognitions that foster learning at any period of life and that make the most of the natural inclinations of the child." (p. 47)

III. Additional sources

1. Torrance, E. Paul, Guiding Creative Talent. Prentice-Hall, Englewood Cliffs, N. J. 1962.
2. Torrance, E. Paul, Rewarding Creative Behavior Prentice-Hall, Englewood Cliffs, N. J. 1965.

PHILOSOPHY

Source: Fadiman, Clifton "What Should be Taught in Art, Music, and Literature", A discussion by Emily Genauer, Art Critic, New York Herald Tribune; Paul Hume, Music editor, Washington Post; Donald Barr, Headmaster, The Dalton School, New York City. Council for Basic Education - Occasional Papers Number Nine. February 1966.

I. Leading ideas

1. "Music, art, and literature are the foundation of the humanities insofar as the humanities can be taught in pre-college years." (p. 1)
2. "Our speakers this evening do not believe they are irrelevant. They believe that the fine arts are intellectual and emotional disciplines of a high and complex order, and not merely part of the genteel curriculum of a finishing school." (p. 1)
3. Emily Genauer - "The artists I've known.....are indeed different. They are the most educated men I've ever met ....How did they become educated?......Living, looking, working, absorbing, rejecting, measuring -- who knows? ....But what I want to talk about now is a thing that I feel we can and must do something about....not the education of the artist, but the education of the child who will not become an artist, but who will become something else which is awfully important too, and that is part of the art audience." (p. 2)
4. Paul Hume - "In a time when we all watch in unbounded astonishment and fascination as our space travelers

orbit the globe in an hour and a half, it is refreshing, it is heartening to be told that 'music will enable you to see past facts to the very essence of things in a way which science cannot do." (p. 6)

5. Donald Barr, - "...I don't want to elbow for room in the curriculum. Heaven knows if we taught well and devotedly we could do all the teaching of anything we wanted to and not crowd the child's day too much." (p. 11) ".......why are language and the arts using language so central to culture, as the schools have transmitted culture? Why are they......so basic? This is a puzzle, because when a thing is as completely accepted as literature is, it is difficult to find out why it is important at all." (p. 12)

II. Implications for early childhood education in the arts.

1. Emily Genauer - There are Miss Genauer says several reasons why she believes educating the child as an art audience is important. "The first of them is because the artist needs that audience. He needs an audience that will respond to what he does." (p. 2) "....with an art-educated public we will be less likely to condone the dreadful things that are happening to the face of America...(p. 3) "I don't think we are worrying enough about the non-artist, about the student who studies art just because he wants to know and enjoy." (p. 3) "My own position, then, is that in teaching art in our schools we must first stress a study of the great art

of the past, presented in the context of its own times so that it helps us understand the thought and life of that time. Then we must stress the new art being done today by men who are still experimenters and may not be very good but who can tell us how artists are thinking, who can keep us in touch with currents of esthetic thought right now." (p. 5) "My last recommendation is that, we don't eliminate, of course, but that we play down the need to find and express yourself through art. It isn't that this isn't important, but finding oneself comes of knowing oneself not necessarily of knowing art." (p. 5)

2. Paul Hume - Mr. Hume asks what we should teach of music in our schools. "First of all, we must teach the love of good music. It is truly and simply that which we must teach. We must teach the understanding of music, the making of music, and the love of music, and the greatest of these is indeed love." (p. 6).... "What we must teach, from our pre-schoolers up to and including our graduate students in both the performing and the teaching wings of music, is a profound love of the art." (p. 7) Second, "we must teach musical literacy. We must introduce them to the newest in music as well as its old, established styles and masterworks. (p. 8) "The development of musicality is the primary aim of music education from kindergarten through the 12th grade." (p. 10) "The professional

musician may not be the ideal teacher for a classroom, but the musician educator and the skilled performer make an unbeatable combination." (p. 10)

3. Donald Barr - Mr. Barr asks why teaching literature is central to our culture. He questions our objectives Is it to perfect rhetorical skills, analytical skills, gain information, broaden human sympathy, social sympathy, feed the soul or give moral instruction? He answers his questions as follows. "*First* perhaps are rhetorical skills: to teach children the good and bad ways that language works." (p. 12) "A *second* objective might be to cultivate, in a very literal sense, the imagination, the image-making capacity of the child, so that he gets a feeling not only of other worlds that he might live in, lives that he might lead, but other selves that he might be -- alternative selves." (p. 12) "And *lastly*, I think, we want to teach children to see and feel more acutely and bravely." (p. 13)

   Mr. Barr also questions why we should teach poetry and answers his question. "In teaching poetry I think one has to teach not only what is said in the poem but teach the why of prosody and the how of prosody. I think a very technical approach to poetry very early is not amiss. I think children love to see how a statement works, how an expression works, and they shoul be encouraged in this critical, not to say technical, view of things from the beginning. And of course this culminates -- early too -- in the attempt to produce it." (p. 15) "Above all, I think the most important thing we have to do in using any literature, and it is partiuularly important when you come to fiction is to do away with cultural snobbery....If you will take your mind off the forest and begin to look at the trees closely, I think you will have a decent literature course for a change." (p. 17)

III. Additional Sources

Occasional Papers published by the Council for Basic Education, 725 Fifteenth Street, N. W., Washington, D.C. 20005. The following are pertinent to the total project.

No. 1 - "Emphasis on Basic Education at the Amidon Elementary School" by Carl F. Hansen.

No. 4 - "Teacher Education: Who Holds the Power?" by Harold L. Clapp and James D. Koerner.

No. 7 - "How Should we Educate the Deprived Child?" by Francis Keppel, Calvin E. Grass and Samuel Shepard Jr.

PHILOSOPHY

Source: Featherstone, Joseph, "Schools for Children", The Primary School Revolution in Britain, The New Republic. (This is one of three articles which were first published in the New Republic August 10th, September 2nd and September 9th, 1967. Copies are available through The New Republic, 1244 - 19th Street, N.W. Washington, D.C. 20036).

I. Leading ideas

1. There is a revolution in primary education taking place in the schools in Britain.
2. "The physical layout of the classrooms is markedly different from ours. American teachers are coming to appreciate the importance of a flexible room....no individual desks and no assigned places....there are different tables for different kinds of activities: art, water and sand play, number work." (p. 4)
3. "Every class has a library alcove, which is separated off by a room divider......Every room has a "Wendy Corner", a play corner with dolls and furniture for playing house." (p. 4).
4. "Some classes have puppet theatres for putting on improvised plays with homemade puppets.....Often, small children perform dance dramas involving a lot of motion and a minimum of words." (p. 4).

5. "Classes for young children, are reaching a point in many schools where there is no real difference between one subject in the curriculum and anothr, or even between work and play." (p. 4).
6. "Children learn from each other." "A very small number of schools......have adapted what they call "family", or "vertical", grouping, which further promotes the idea of children teaching children.....Family grouping needs smaller classes, teachers say, because it requires close supervision to make sure small children don't get overshadowed and big ones are still challenged." (p. 5)
7. "Teachers use a range of reading schemes, sight reading, phonics, and so forth, whatever seems to work with a child." "Increasingly in good infant schools, there are no textbooks and no class readers. There are books, in profusion." (p. 5)
8. "....there is an attempt to break down the mental barrier between the spoken, the written and printed word. When a child starts school, he gets a large, unlined notebook; this is his book for free writing, and he can put what he wants in it."....."Often his notebook serves as his own first reading book." (p. 5).
9. "He also gets a smaller notebook, his private dictionary, in which he enters words as he learns them." (p. 5).
10. "The very best argued that art was the key. Miss Nash the head of Sea Mills School in Bristol said firmly that if the art is good. all else follows." (p. 6)

11. "Formal classroom teaching....has disappeared from many infant and a number of junior schools. It has disappeared because it is inflexible, because it imposes a single pattern of learning on a whole group of children -- thus forcing the schools to "track", or to group classes by ability -- because it ignores the extent to which children teach each other, and because in many work-a-day schools other methods are working better." (p. 6)
12. "In informal conditions, it is essential for the teacher to keep detailed and accurate accounts of what a child is learning, even though at any given moment she might not know what he is up to." "Informality is hard work." (p. 6).
13. "Children help by keeping their own records." (p. 6).
14. "When they work at it, teachers find they can make time during the day for children who need it." (p. 6).
15. "...in terms of measurable achievement on conventional tests, children in traditional, formal classes in England do slightly better than children from the freer classes. (The survey is submitted by the Plowden Report). The difference is greatest in mechanical arithmetic, and least in reading .....Formal schools teach children to take convetional tests; that is their function, and it would be surprising if all their efforts didn't produce some results." (p. 6).

16. "In view of the lack of test training in the freer schools, the students results seem to me surprisingly high....England and America badly need new kinds of tests." (p. 7).
17. " The external motions teachers go through in the schools matter less than what the teachers are and what they think." (p. 7).
18. "With kindergarten and the first few years fused together, children have an extended time in which to learn to read and write and work with numbers. This is especially effective if the pattern of learning is largely individual; if the teacher is important, but she doesn't stand in the way or try to take over the whole job." (p. 7)

II. Implications for early childhood education in the arts.

1. Art -- See I, 2, 10, 14.
2. Dance - See I, 4, 5, 11.
3. Literature - See I, 3, 7, 8, 9, 13.
4. Music - See I, 6, 11.
5. Theatre Arts - See I, 2, 3, 4, 8.

III. Additional sources

1. Children and Their Primary Schools. A report of the Central Advisory Council for Education (England). (Two volumes, published by HMSO (Her Majesty's Stationery Office). This is the Plowden Report Volume 1, the text

of the Plowden Report, costs $5.00, and Volume 11, research findings and surveys, costs $6.50. Available from British Information Services, Sales Section, 845 3rd Ave., New York, N.Y.).

2. Blackie, John, Inside the Primary School. HMSO. (A thoughtful and lucid explanation of the primary school revolution, written largely for parents; the best popular statement of the themes of the Plowden Report. Available as above - $1.00.

PHILOSOPHY

Source: Freud, Anna "Emotional and Social Development of Young Children" Feelings and Learning ed. Association for Childhood Education International, Washington, D. C. 1965 (p. 41-47)

I. Leading ideas

1. The functioning of the child is egocentric. "There are no objective facts in the early years, only subjective ones." (p. 42)
2. "...with the young child reason may be present, but behavior is governed by fears, wishes, impulses and fantasies." (p. 43)
3. "...children have short-term views...There is no postponement, there is no waiting period for the child; and the frustration that sets in when a wish is not fulfilled is enormous." (p. 43)
4. "...young children have a time sense vastly different" from that of adults who measure time objectively by the clock." (p. 43)
5. "How much distress one could save children if one understood...their different sense of time." (p. 44)
6. "...intellectual development goes on in stages," and children should be allowed to grow intellectually at their own pace. This also applies in the realm of emotions and social growth. "Here too there are stages the child has to master, through which he has to pass

and it is no good either hurrying him on where he cannot follow or holding him back where he feels like a prisoner held down in an atmosphere which he has outgrown already." (p. 45)

7. There are roughly three stages in the development of the mother-child relationship.
    1. Mother and bhild are a biological unity.
    2. The mother fulfills the child's bodily and emotional needs and the child feels toward her according to the satisfactions or frustrations which she provides.
    3. The mother is loved by the child much in the way adu love -- the child is ready to tolerate separation. (p. 46)
8. Four stages toward the valuing of others marks the emotional and social growth of children.
    1. Mother and child are together and are a unit.
    2. The other child becomes rather interesting, an attraction much as a toy or play thing.
    3. Children become playmates not on the basis of personal friendship but on the basis of common aim.
    4. The other child is valued, not only as a playmate but as a person in his own right. (p. 46-47)

II. Implications for early childhood education

1. Implicit in "Leading ideas".

III. Additional sources.

1. Jersild, Arthur T. In Search of Self, An Exploration of the Role of the School in promoting Self-Understanding, Teacher's College Press, New York, 1952.
2. Piaget, Jean, Play, Dreams and Imitation in Childhood, W. W. Norton & Company, N.Y. 1962.

PHILOSOPHY

Source: Gardner, Dorothy E. M. "Emotions--A Basis for Learning' Feelings and Learning ed. by Association for Childhood Education International, Washington, D.C. 1965 (p. 34-40)

I. Leading ideas

1. "...the basis of learning is emotion." (p. 34)
2. "...there is no intellectual interest which does not spring from the need to satisfy feelings." (p. 34)
3. What young children need most for their mental health is love and play. (p. 34)
4. "Feelings and learning are inextricably related."(p. 37
5. "Children have a deep need to be able to win love and to give love." (p. 37)
6. In their play children find an outlet for their wishes to destroy, display their prowess, make a noise or a mess. Dramatic play allows them to fulfill their wishes in make-believe thus avoiding more direct ways that might lead to disapproval. (p. 37)
7. "Play is creative. The child who creates is making the world different, better and more interesting--at least in his own view..." (p. 38)
8. In make-believe play "thinking and reasoning are often stimulated to operate on a high level." (p. 38)
9. "Not only is learning fostered by the need to satisfy feelings, but feelings themselves are relieved and helped by learning." (p. 40).

10. "Learning to control things in the outer world helps the child to control things in his inner world of feelings. There is much self-discipline in play; children learn to respect and adapt themselves to the nature of materials and to the wishes and feelings of other children." (p. 40)
11. "For work to be creative, feeling as well as intellect is involved." (p. 40)
12. "Any education must always take into account education of the emotions." (p. 40)

II. Implications for early childhood education
   1. Implicit in "Leading ideas".

III. Additional sources
   1. Sugarman, Daniel A. and Hochstein, Rolaine A. Seven Stories for Growth, Pitman Publishing Co., N. Y. 1965.
   2. Waetjen, Walter B. & Leeper, Robert R., Learning and Mental Health in the School. Association for Supervision and Curriculum Development, N.E.A. Washington, D. C. 1966.

PHILOSOPHY

Source: Leonard, George B. "The Naked Environment," Education and Ecstasy, Delacorte Press, New York, 1968. (p. 51-63)

I. Leading ideas

1. "All environment has the capacity to educate..... What we can be will be limited only by what we can perceive." (p. 51)
2. "Extropolation, no matter how bold, is only a way of measuring and stating present perceptions. To deal with the future, we must perceive the unperceived, the naked environment itself.....How can we discover the waters that surround man, the unseen teachers that shape our being? Let us question the unquestioned, then ask how much of the naked environment can, after all, be manipulated to further the education of mankind." (p. 52)
3. "Look deeper for the naked environment. Perceive differently. Perhaps the human body itself,.....can be viewed as environment. Perhaps we limit ourselves by considering our skin as the crucial boundary between the self and its world." (p. 60)
4. "For one of the responsibilities of poetry and literature, if not to prepare us for the future, is at least to help us know the present. The poet might proclaim that his predecessors' fantasies already have come to pass, and he might go on to help us find new fantasies worthy of this age." (p. 62)

5. "The writer might tell us that while environments limit, perceiving and changing environments liberates. He might even suggest that the most valuable by-products of space exploration will not be new consumer products but something infinitely more valuable: new perceptions." (p. 62)

II. Implications for educational practices of the arts in early childhood education.

1. "The first space-walking astronauts found themselves unable to perform the simplest physical tasks without the accustomed guidance of their constant tutor. But learned behavior is reversible. Once space technicians set about creating a systematic learning program, including new gadgets, for getting along without gravity, astronauts began performing adequately in a new environment." (p. 53)
2. "The naked environment teaches, shapes and aids us everywhere." (p. 53)
3. "All behavioral development is a function of learning." (p. 55)
4. "Learning to see, learning to talk, learning to love all take place in a Little Round Schoolhouse called Earth, replete with audio visual aids that we are only just now realizing we can manipulate." (p. 55)

III. Additional Sources

1. McLuhan, Marshall & Fiore, Quentin, *The Medium is the Massage*, Bantam Books, New York, 1967.
2. Schutz, William C., ' *Joy, Expanding Human Awareness* Grove Press, New York, 1967.

PHILOSOPHY

Source: McLuhan, Marshall & Fiore, Quentin. "The Medium is the Massage, Bantam Books, N. Y. 1967. (p. 1-16)

I. Leading ideas

1. "Societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication......Electric technology fosters and encourages unification and involvement. It is impossible to understand social and cultural changes without a knowledge of the workings of media." (p. 8)
2. "The older training of observation has become quite irrelevant in this new-time, because it is based on psychological responses and concepts conditioned by the former technology -- mechanization." (p. 8)
3. "Our age of Anxiety" is, in great part, the result of trying to do today's job with yesterday's tools -- with yesterday's concepts." (p. 9)

II. Implications for early childhood education.

1. 'Youth instinctively understands the present environment -- the electric drama. It lives mythically and in depth." (p. 9)
2. 'Our time is a time for crossing barriers, for erasing old categories -- for probing around." (p. 10)

III. Additional sources

1. McLuhan, Marshall, Understanding Media: The Extensions of Man, McGraw Hill Book Co. New York, 1964.
2. McLuhan, Marshall and Fiore, Quentin, War and Peace in the Global Village, Bantam Books, New York, 1968.

2

PHILOSOPHY

Source: Mearns, Hughes, "Newer Types of Learning" *Creative Power - The Education of Youth in the Creative Arts*. Dover Publications, N.Y. 1958 (p. 242-249)

(Note - Hughes Mearns originally published this book in 1929. The present revision was accomplished shortly before his death. This chapter considered "new" forty years ago still has "newness". I have selected it because of its relevance to the C.A.R.E.L. project today and to early childhood education in particular.)

I. Leading ideas

1. Mearns writes that he is interested in four types of learning which he feels are neglected in the formal public school education. They are (1) experience-learning, (2) research-learning, (3) sharing-learning and (4) creative-learning.
2. "Experience-learning," he writes, "is the kind that comes to us by being present ourselves at a place where things are done, the kind that appears when we see and hear with our own eyes and ears; when we do something ourselves instead of just listening or reading; when we come to judgment on the spot without needing a book or a teacher to assist us." (p.242)
3. "Research-learning," he says, "is a natural outcome of any school activity which is based upon a genuine desire to accomplish something either as a group effort or as an individual matter." (p. 243)

4. Sharing-learning he believes is "a powerful form of learning, because all the members learn eventually what each child or each group has been investigating separately. The magic catalyst of eager desire and feeling of worthwhileness make that learning stick." (p. 244)

5. Creative-learning he says comes from simple self-expression. Creative work may be known by its signal mark of originality, the genuine creative product is always an expression of one's own inimitable individuality." (p. 244)

II. Implications for early childhood education

1. Mearns suggests five simple steps for adults (particularly teachers) in moving toward more creative learning.

    1) Acceptance. "We receive each crude product of creative effort, asking only if it is individual and sincerely meant." (p. 245)

    2) Approvals. "We find something to like in each effort... And such approvals must vary in intensity and always must be given sparingly." (p. 245)

    3) Criticism - "When mutual trust has been set up, criticism may nearly always be profitable if it is associated with strong general approval." (p. 245)

    4) Indirect teaching. "The best teaching in the creative arts is so indirect as not to be noticed. We usually make no reference to principles of composition and design until the perfect illustration of their perfect

use appears in the work of the learner." (p. 245)

5) The Miracle. "When lines of trusted communication have been set up by a general acceptance of all sincere attempts of pure self-expression, when, through approvals of the more genuine material, criticism is natural and undisturbing, and when indirect teaching is having its stimulating effect, then suddenly the fresh original phrase appears and the strong line." (p. 247)

2. "The older form of learning stressed information and mental skills, and we still use it for that purpose; the newer forms stress individuality, its growth in strength and power. One set is interested in things to be learned; the other is interested in what is happening to the learner." (p. 249)

III. Additional sources

1. Cole, Natalie, The Arts in the Classroom, John Day, N. Y., 1942.
2. Andrews, Gladys, Creative Rhythmic Movement for Children. Prentice-Hall, Inc., Englewood Cliffs, N. J. 1954.

PHILOSOPHY

Source: Morgan, H. Gerthon, "Introduction" Feelings and Learning. ed. Association for Childhood Education International, Washington, D. C. 1965 (p. 10-11)

I. Leading ideas

Mr. Morgan's brief introduction set the tone and theme for the collection of articles and sets of photographs which make up the text of Feelings and Learnings.

1. "Educators who influence the lives of children day by day have a special opportunity to fulfill society's trust by helping other human beings become more completely themselves." (p. 10)
2. Because "our emphasis is on greater intellectual achievement and on the search for experiences to enhance further development of cognitive processes toward achieving some of our nation's intellectual potential, ...we tend to overlook one of the most important aspects of human development--the affective aspects of becoming, one's feelings and one's emotions, and the role of these in learning. (p. 10) The human being learns with his total organism in interaction with his total environment." (p. 10)
3. "Each human being strives for self-fulfillment, self-realization. The process of achieving this goal is the process of learning." (p. 10)
4. "Emotion and experience are co-extensive; one is always deeply embedded in the other." (p. 11)

II. Implications for early childhood education.

Implicit in "Leading ideas".

III. Additional sources.

1. Holt, John, How Children Learn, Pitman Publishing Company, New York, 1967.
2. Holt, John, How Children Fail, Dell Publishing Company, Inc., 1964.

PHILOSOPHY

Source: Murphy, Lois Barclay, "Feelings and Learning" Feelings and Learning ed. Association for Childhood Education International. Washington D. C. 1965 (p. 26-33)

I. Leading ideas

1. "The growing-up process includes the maturing of feelings as well as the maturing of understanding and skills, and the feelings of the child have much to do with the process of development of his skills and knowledge." (p. 26)
2. "The child can only grow and mature emotionally when there is material for his growing; such as things to look at and listen to, to play with and to explore, and persons with whom the child can communicate."(p.26)
3. "To a large extent the child's feelings about himself are shaped by his feeling of trust that the environment will provide what he needs and be good to him and by his feeling of confidence that he himself will be able to manage to keep the balance on the side of the experiences that feel satisfying." (p. 21)
4. "When he is quite young he chooses primarily...what feels good at the moment. As he grows older he gradually learns to plan for the future and is willing to tolerate some temporary frustration for the sake of a possible later satisfaction..." (p. 27)

5. There is a danger in the Western world that "the child may be overstimulated by too complex an environment, too many toys, too many attentions and distractions impinging on his senses." Conversely, "the child in the narrow, limited environment has not enough variety to choose from to develop an ability to choose, to formulate and work toward achieving goals." (p. 27)
6. "It is important to watch the amount of solitude and the amount of sociability which an individual child needs in order to thrive." (p. 29)
7. "...some gifted children are able to maintain their own inner delight in the multitudinous innovations of the universe without a response from others; but for many children encouragement and support are important in maintaining the ability to enjoy new discoveries and to keep on discovering..." (p. 30)
8. "When children are pushed, at the cost of fatiguing and frustrating effort, to work at an artistic skill which feels only frustrating to them, they may learn to hate it just as they hate anything else which has caused frustration." (p. 30)
9. "If allowed to develop along the lines of their own choosing, most children will enjoy music or art which they can make themselves.." (p. 30)
10. "Needs include curiosity and the need to learn and explore. Pleasures include the satisfaction of discovery." (p. 33)

11. "The hungry, disappointed, angry or frightened child is too preoccupied with such feelings to be free for positive satisfactions and delights of learning for its own sake." (p. 33)

II. Implications for early childhood

Implicit in "Leading ideas".

III. Additional sources

1. Perceiving, Behaving, Becoming. A new focus on Education, Association for Supervision and Curriculum Development, N.E.A. Washington, D.C. 1962.

2. Massialas, Byron G. and Zevin, Jack - Creative Encounters in the Classroom, Teaching and Learning Through Discovery, John Wiley & Sons, Inc., New York, 1967.

PHILOSOPHY

Source: Torrance, E. Paul, "Developing Creative Thinking Through School Experiences", A Source Book for Creative Thinking, editors Sidney J. Parnes & Harold F. Harding, Charles Scribner's Sons, New York, 1962 (p. 31-47).

(This is a report Dr. Torrance presented in 1959 to The Minneapolis Teachers League. He tells what teachers can and should do to help develop creative thinking in children. He attempts to give practical suggestions based on his early research findings. He continues to conduct his research into creativity and some of his more recent publications appear in additional sources.)

I. Leading ideas

1. Creativity is defined as "the process of forming ideas or hypotheses, testing hypotheses, and communicating the results." (p. 32) He lists the reasons why the development of creative thinking is important." First, it is important from the standpoint of personality development and mental health." (p. 32) Second, he believes "creative thinking contributes importantly to the acquisition of information and may ultimately be demonstrated to be as important in this respect as memory and similar intellectual functions." (p. 32) Third, "creative thinking is certainly essential in the application of knowledge to daily personal and professional problems." (p. 32) Fourth he believes that "it is tremendously important to a

society that our creative talent be identified, developed, and utilized." (p. 33)

2. He bases his ideas on the following assumption, "that the abilities involved in being creative are universal, i.e., everybody possesses these abilities are capable of being increased by training; and that it is one of the school's legitimate functions to provide such training." (p. 33)

3. Torrance lists twenty principles for developing creative thinking through school experiences.

    1. Value creative thinking. (p. 33)

    *2. Make children more sensitive to environmental stimuli. (p. 34)

    *3. Encourage manipulation of objects and ideas. (p. 35)

    4. Teach how to test systematically each idea (p. 35)

    5. Develop tolerance of new ideas (p. 36)

    *6. Beware of forcing a set pattern. (p. 37)

    *7. Develop a creative classroom atmosphere. (p. 37.

    8. Teach the child to value his creative thinking (p. 38)
    9. Teach skills for avoiding peer sanctions.(p.38)

    10. Give information about the creative process (p. 39)

    *11. Dispel the sense of awe of masterpieces.(p. 41)

    *12. Encourage and evaluate self-initiated learning. (p. 42)

13. Create "thorns in the flesh." (p. 42)
14. Create necessities for creative thinking.(p.43
*15. Provide for active and quiet periods (p. 43)
*16. Make available resources for working out ideas. (p. 44)
17. Encourage the habit of working out the full implications of ideas. (p. 44)
*18. Develop constructive criticism -- not just criticism. (p. 45)
19. Encourage acquisition of knowledge in a variety of fields. (p. 45)
*20. Develop adventurous-spirited teachers. (p. 46)

II. Implications for early childhood education in the arts.

1. Principles marked*have particular meaning for the creative teaching of the arts in early childhood.
2. The development of imagination which is so important in the arts is encouraged within creative thinking experiences.

III. Additional sources

1. Torrance, E. Paul, Guiding Creative Talent Prentice-Hall, Inc. Englewood Cliffs, N.J. 1962.
2. Torrance, E. Paul, Rewarding Creative Talent Prentice-Hall, Inc. Englewood Cliffs, N.J. 1965.

CURRICULUM DEVELOPMENT

Source: Bruner, Jerome S. "Readiness for Learning" The Process of Education. Harvard University Press, Cambridge, 1961 p. 33-54.

I. Leading ideas

1. "...any subject can be taught effectively in some intellectually honest form to any child at any stage of development." (p. 33)
2. "Basic notions in these fields (math or physics) are perfectly accessible to children from seven to ten years of age, provided that they are divorced from their mathematical expression and studied through materials that the child can handle himself." (p. 43)
3. The act of learning seems to involve three almost simultaneous processes.
   1.) acquisition of new information,
   2.) transformation or the process of manipulating knowledge to make it fit new tasks,
   3.) evaluation or checking whether the way we have manipulated information is adequate to the task.

II. Implications for educational practices of the arts for early childhood education.

1. Bruner refers to the work of Piaget and the three stages of intellectual development in childhood. The first two stages are of interest here. The first stage may be referred to as the preoperational stage (generally the

preschool and kindergarten stage). At this stage the child is principally involved in "establishing relationships between experience and action, his concern is with manipulating the world through action." (p. 34) The principal symbolic achievement at this stage "is that the child learns how to represent the external world through symbols established by simple generalizations; things are represented as equivalent in terms of sharing a common property." (p. 34) The second stage of development concerns the early school years. It is referred to as the stage of concrete operations. According to Bruner "an operation is a type of action"...."it is a means of getting data about the real world into the mind and there transforming them so that they can be organized and used selectively in the solution of problems." (p. 35)

2. An operation differs from simple action or goal directed behavior in that it is internalized and reversible. "Internalized" means that the child does not have to go about his problem-solving any longer by overt trial and error, but can actually carry out trial and error in his head." (p. 36)
3. "With the advent of concrete operations the child develops an internalized structure with which to operate". (p. 36) "....the child is able to give structure to the things he encounters, but he is not yet readily able to deal with possibilities not directly before him or not readily experienced." (p. 37)

III. References for development of a conceptual framework

1. Bruner suggests a developmental type of curriculum which he calls the spiral curriculum. "If one respects the ways of thought of the growing child, if one is courteous enough to translate material into his logical forms and challenging enough to tempt him to advance, then it is possible to introduce him at an early age to the ideas and styles that in later life make an educated man. We might ask as a criterion for any subject taught in primary school, whether, when fully developed, it is worth an adult's knowing, and whether having known it as a child makes a person a better adult." (p. 52)
2. "A curriculum ought to be built around the great issues, principles, and values that a society deems worthy of the continual concern of its members." (p. 52)

IV. References to artistic process.

Inherent in I, II & III.

V. References to artistic response.

Inherent in I, II & III.

VI. References to teacher-child involvement in the arts.

Inherent in VII.

VII. References to the development of classroom strategies.

1. "....the intellectual development of the child is no clockwork sequence of events; it also responds to influences of the environment, notably the school environment. (p. 39) "Experience has shown that it is worth the effort

to provide the child with problems that tempt him into next stages of development." (p. 39)

2. "...it may be that nothing is intrinsically difficult."(p.40)
3. "The trick is to find the medium questions that can be answered and that take you somewhere." (p. 40)
4. "Students should know what it feels like to be completely absorbed in a problem." (p. 50)

VIII. References for evaluative techniques in the arts.

1. No specific references to evaluative techniques are made. Needed research problems are commented upon.

CURRICULUM DEVELOPMENT

Source: Bruner, Jerome S. "The Importance of Structure," The Process of Education. Harvard University Press, Cambridge, Mass. 1961. pp. 17-32.

I. Leading ideas.

1. Bruner believes that four general claims can be made for teaching the fundamental structure of a subject.

   "The first is that understanding fundamentals makes a subject more comprehensible." (p. 23)

   "The second point relates to human memory"..."Detailed material is conserved in memory by the use of simplified ways of representing it." (p. 24)

   "Third, an understanding of fundamental principles of ideas, appear to be the main road to adequate "transfer of training." (p. 25)

   "The fourth claim for emphasis on structure and principles in teaching is that by constantly reexamining material taught in elementary and secondary schools for its fundamental character, one is able to narrow the gap between "advanced" knowledge and "elementary" knowledge." (p. 25)

II. Implications for educational practices

1. At the beginning of this chapter Bruner points out that "learning should not only take us somewhere; it should allow us later to go further more easily." He goes on as follows:

"There are two ways in which learning serves the future. One is through its specific applicability to tasks that are highly similar to those we originally learned to perform. Psychologists refer to this phenomenon as specific transfer of training; perhaps it should be called extension of habits or associations." (p. 17) "A second way in which earlier learning renders later performance more efficient is through what is conveniently called nonspecific transfer, or more accurately, the transfer of principles and attitudes."....."it consists of learning initially not a skill but a general idea." (p. 17)

2. Bruner further emphasizes that "mastery of the fundamental ideas of a field involves not only the grasping of general principles, but also the development of an attitude toward learning and inquiry, toward guessing and hunches, toward the possibility of solving problems on one's own." (p. 20)

III. References to development of a conceptual framework.

1. Bruner believes that "only by the use of our best minds in devising curricula will we bring the fruits of scholarship and wisdom to the student just beginning his studies." (p. 19)

2. The need for a conceptual framework for each of the art components is constantly noted in the C.A.R.E. L's Basic Program Plan. Although Bruner's work has been primarily

within the cognitive and scientific areas the following statement is worth noting. "Designing curricula in a way that reflects the basic structure of a field of knowledge requires the most fundamental understanding in that field. It is a task that cannot be carried out without the active participation of the ablest scholars and scientists. The experience of the past several years has shown that such scholars and scientists, working in conjunction with experienced teachers and students of child development, can prepare curricula of the sort we are considering." (p.32)

IV. References to artistic process - not present.

V. References to artistic response - not present.

VI. References to teacher-child involvement in the arts - Inherent i VII.

VII. References for the development of classroom strategies.

1. Bruner's emphasis on the importance of structure in knowledge is not overshadowed by concern with the development of basic attitudes. "To instill such attitudes by teaching requires something more than the mere presentation of fundamental ideas. Just what it takes to bring off such teaching is something on which a great deal of research is needed, but it would seem that an important ingredient is a sense of excitement about discovery--discovery of regularities of previously unrecognized relations and similarities between ideas, with a resulting sense of self confidence in ones abilities." (p. 20)

2. He further comments on a basic factor in developing teaching strategies when he gives importance to "devising methods that permit a student to discover for himself." (p. 21)

VIII. References to evaluative techniques in the arts.

1. No references to evaluative techniques in the arts are specifically made. However, one reference to the value of examinations and the importance of structure is interesting. He points out that there are different kinds of examinations and that they can be used positively. "...examinations can also be allies in the battle to improve curricula and teaching. Whether an examination is an "objective" type involving multiple choices or of the essay type, it can be devised so as to emphasize an understanding of the broad principles of a subject." (p. 30) It is interesting to conjecture that the devising of some type of "examination" in the arts might also help guide both children and teachers in an understanding of the principles involved.

CURRICULUM DEVELOPMENT

Source: Bruner, Jerome S. "Patterns of Growth" Toward a Theory of Instruction, Cambridge, Mass. 1966 (p. 1-22.)

I. Leading ideas

1. "Instruction is" says Bruner, "an effort to assist and shape growth." He therefore establishes certain "benchmarks about the nature of intellectual growth against which to measure one's efforts at explanation." (p. 5)
    1. Growth is characterized by increasing independence of response from the immediate nature of the stimuli.
    2. Growth depends upon internalizing events into a "storage system" that corresponds to the environment."
    3. Intellectual growth involves an increasing capacity to say to oneself and others, by means of words and symbols, what one has done or what one will do.
    4. Intellectual development depends upon a systematic and contingent interaction between a tutor and a learner.
    5. Teaching is vastly facilitated by the medium of language, which ends by being not only the medium for exchange but the instrument that the learner can then use himself in bringing order into the environment.
    6. Intellectual development is marked by increasing capacity to deal with several alternatives simultaneously, to tend to several sequences during the same period of time, and to allocate time and attention in a manner appropriate to these multiple demands."

2. Bruner writes that there are three ways in which we translate experience into a model of the world. The first is through action. The second is through a system of representation "that depends upon visual or other sensory organization and upon summarizing images." (p. 10) "We have come to talk about the first form of representation as enactive, the second as iconic. Iconic representation is principally governed by the principales of perceptual organization and by the economical transformations in perceptual organization....techniques for filling in, completing, extrapolating. Enactive representation is based upon learning of responses and forms of habituation."(p.11) The third is "representation in words or language. Its hallmark is that it is symbolic in nature with certain features of symbolic systems that are only now coming to be understood." (p. 11)

   "What is abidingly interesting about the nature of intellectual development is that it seems to run the course of these three systems of representation until the human being is able to command all three." (p. 12)

II. Implications for educational practices of the arts in early childhood.

   1. See Leading ideas, 1 and 2.
   2. "....mental growth is in very considerable measure dependent upon growth from the outside in--a mastering of techniques that are embodied in the culture and that are passed on in a contingent dialogue by agents of the culture." (p. 21)

3. "I think a theory of development must be linked both to a theory of knowledge and to a theory of instruction, or be doomed to triviality." (p. 21)

III. References for development of a conceptual framework

1. See Leading ideas 2.

IV. References to artistic process - none.

V. References to artistic response - none.

VI. References to teacher-child involvement in the arts - See VII.

VII. References for the development of classroom strategies

1. "Affective and motivational factors affect imagery and perceptual organization strikingly, particularly when impoverished stimulus material is used and linguistic categorization rendered ambiguous." (p. 18)

2. "Let me utter the suspicion that much of the intrusive nonrationality about us, the disruptive forms as well as the powerful ones such as metaphors of poetry, derives from our iconic and enactive operations upon experience." (p. 19)

VIII. References to evaluative techniques in the arts

Not applicable.

CURRICULUM DEVELOPMENT

Source: Goodlad, John "Problems and Issues" The Changing School Curriculum, The Fund for the Advancement of Education, New York. 1966 (p. 91-104)

I. Leading ideas

1. "What finally appears as the student's learning fare should be the end product of a series of decisions made deliberately and consciously rather than by default. The nature of these decisions is itself a significant realm of inquiry, and one that has been little explored." (p. 91)

2. (The term "aims" as used below refers to the more general and remote aims of schooling. The term "objectives" refers to the purposes as they apply to students.)

   "A major objective of nearly all projects is to afford students an opportunity to explore, invent, and discover; to develop some of the tools of inquiry appropriate to the field; and to experience some of the feelings and satisfactions of research scholars. A more distant aim is to prepare the student for intellectual and academic survival in a complex, scientific world." (p. 92)

3. "Project directors have become increasingly sensitive to the human processes that appear to transcend the methods presumed to be unique to the discipline. "Science - A Process Approach," for example, seeks

cultivation of such methods as observation, classification, communication, inference, and prediction. These are not unique to science but are equally appropriate to the enjoyment of literature and artistic performance--and to the full development of man's powers." (p. 94)

4. "Curriculum planners, in general, have been delinquent in stating their educational objectives with precision...What are intended to be objectives more often than not turn out to be general statements of intent, propositions about learning rather than achievements expected of learners, or even descriptions of courses." (p. 94)

5. There is a unique difference in the organization of the old and new courses. "In the old arrangement topic followed topic; there were few attempts to reveal what lay behind their order. The new arrangement still presents many topics, but interspersed among them are reminders, for example, of the importance of careful observation, or the relationship between a given topic and a concept that the topic is designed to illuminate." (p. 95)

II. Implications for educational practices in the arts in early childhood education.

1. "The dominant position in current curriculum reform is that the teacher is of prime importance...Superb programming presumably renders materials "teacher proof." But even if programmed instruction will

ultimately reach this point in all fields, a teacherless educational enterprise appears to be a most unlikely eventuality." (p. 102)

2. "The writer's own observations in many of the classrooms that are using the newer curriculum materials confirm the importance of preparing teachers in the underlying assumptions and concepts of the new material ....Traditionally, teaching has been a telling procedure...Stress on inductive processes in the ends and means of the newer curricular enterprises introduces into the classroom an essentially foreign element... Teacher orientation to the intent, procedures, and products of some curriculum projects has been minimal, and has sometimes been confined to a week-long workshop or less. Teachers usually are introduced to the mechanics but not to the concepts and principles ...Clearly curriculum planners must not stop with the production of materials." (p. 103)

III. References for the development of a conceptual framework

See Leading ideas 5.

IV. References to artistic process - See Leading ideas 3.

V. References to artistic response. - See Leading ideas 2.

VI. References to teacher-child involvement in the arts - Inherent in Leading ideas.

VII. References for the development of classroom strategies.

1. See Leading ideas 5.

2. "Laboratory activity alternating with textbook study suggests that some things are learned best through reading and discussion. Most of the courses reflect the assumption that each medium has its appropriate use, with its strengths and weaknesses depending on the immediate instructional purpose." (p. 96)

VIII. References to evaluative techniques in the arts

1. Four means of evaluating programs.

"(1) Observations of whether or not the intended appear to be progressive successfully, (2) both casual and systematic questioning of students involved in the programs, (3) periodic examination of students by tests designed to cover the new material, (4) comparative testing of students in the new and the old programs with traditional and specially designed tests." (p. 98 and 99)

CURRICULUM DEVELOPMENT

Source: Goodlad, John "An Overview" The Changing School Curriculum. The Fund for the Advancement of Education, N. Y. 1966 (p. 11-19)

I. Leading ideas

1. "All knowledge is subject to revision following new insights into the nature of phenomena." (p. 12)
2. "A fast growing culture demands both adaptability and a rational approach to new problems." (p. 12)
3. "There has been a rapid shift in the individual and or society emphasis toward developing the individual for his own as well as for the nation's sake. Increased support for the arts and humanities has followed. Private foundations have been involved in the curriculum reform movement from the beginning: The Ford Foundation quite early recognized this need and supported artistic and humanistic endeavors in and out of the schools." (p. 13)
4. "This movement has been directed at teachers and students in the classroom. It has not sought to change the basic structure of American education or the thinking of administrators, although the present curriculum reform wave has profound implications for both." (p. 14)

5. "The word "structure" has replaced "the whole child" in curriculum jargon." (p. 15)
6. "Many curriculum builders seek to organize their fields around the primary structural elements of each discipline: the concepts, key ideas, principles, and modes of inquiry...Ability to think inductively becomes a built-in goal, and teachers are encouraged to let students discover meanings for themselves." (p. 15)
7. "The current curriculum reform movement is marked by an updating of content, a reorganization of subject matter, and some fresh approaches to methodology in fields traditionally taught in schools...But the stress until recently, has been almost exclusively on the discipline as a separate entity in the curriculum; not science but biology, chemistry or physics; not social studies but history, geography, or economics; not English but literature, composition, or grammar." (p. 15

II. Implications for educational practices of the arts in early childhood education.

1. "The separate subject approach would create some immediately apparent problems for the elementary school, however. First in all but a few states, teachers are prepared as generalists rather than as specialists in subject fields. Second, there is a limit to the number of disciplines that can be taught within the time available, and some difficult choices must there-

fore be made. There simply is no room in the curriculum for thirty or more separate subjects. Third, if the basic structures and concepts of the academic disciplines form the curriculum design of secondary education, what is to be the approach for elementary education?" (p. 16)

2. "But on going inquiry in fields not now firmly establishe in the curriculum is likely to go unnoticed unless we concentrate on the aims of schooling rather than on the organization of specific subjects." (p. 17)

III. References for development of conceptual framework

1. See Leading ideas 5 and 6.

IV. References to artistic process - not present.

V. References to artistic response - see Leading ideas 3.

VI. References to teacher-child involvement in the arts - not present.

VII. References for development of classroom strategies

1. See Leading ideas 1, 2 and 6.

VIII. References for evaluative techniques

1. "The task of developing and testing curriculum designs from nursery school through high school is probably too large and expensive to be assumed by the states since the combined support of private foundations and the federal government, primarily through the National Science Foundation, was needed merely to revise the curriculum in single academic disciplines....It seems

reasonable to assume, therefore, that broadly based curriculum centers will be created by federal funds but operated by private, regional and state agencies." (p. 19).

2. "Tomorrow's curriculum reform also will need schools that enjoy the same freedom of research as do university affiliated hospitals which serve as laboratories for medical inquiry. These schools will serve as laboratories for educational and curricular inquiry." (p. 19)

CURRICULUM DEVELOPMENT

Source: Krathwohl, D., Bloom, B. and Masia, B., Taxonomy of Educational Objectives, The Classification of Educational Goals. Handbook II: Affective Domain.

I. Leading ideas

1. The purpose of this project was to find "some way of classifying and ordering the types of responses specified as desired outcomes of education. (p. 4) "The ideal" result of such a project the authors believed, "would be educational objectives stated so clearly that the authors of the objective would know exactly what they meant and the readers of the objectives would have an equally clear idea of what was intended." (p. 5)
2. The first handbook dealt with the cognitive domain. This second handbook deals with the Affective Domain -- "Objectives which emphasize a feeling tone, an emotion, or a degree of acceptance or rejection. Affective objectives vary from simple attention to selected phenomena to complex but internally consistent qualities of character and conscience." (p. 7)

II. Implications for educational practices of the arts in early childhood education.

1. "The evidence suggests that affective behaviors develop when appropriate learning experiences are provided for students much the same way as cognitive behaviors develop from appropriate learning experiences. (p. 20)

III. References for development of a conceptual framework

1. See 4.0 and 4.1 and 4.2 under item 4 as listed under References for development of classroom strategies.

IV. References to artistic process. Inherent in VII.

V. References to artistic response - Inherent in VII.

VI. References to teacher-child involvement in the arts - inherent in VII.

VII. References for development of classroom strategies

The taxonomy as developed for the affective domain is as follows. (pp. 176-185)

1.0 *Receiving* (attending)

1.1 Awareness - the learner will be conscious but neutral. Lowest level of response. Example. Develops some consciousness of color and form of something.

1.2 Willingness to receive - minimum level of attendin but the learner is willing to tolerate the stimulus and not avoid it. Example. Tolerates viewing painting

1.3 Controlled or selected attention - the perception is still without tension or assessment but there is an element of controlled attention. Example - Notices some element of color or form.

2.0 *Responding* - responses go beyond attending

2.1 Acquiescence in responding - The student makes the response but he has not fully accepted the necessity for doing so. Example. Willing to listen to a piece of music.

2.2 Willingness to respond - The learner is sufficiently committed to exhibit the behavior voluntarily. Example. Reacts to the playing of music with some interest and comments.

2.3 Satisfaction in Response - The learner's behavior is accompanied by a feeling of satisfaction. Example - Finds enjoyment in the self expression through playing an instrument or singing etc.

3.0 Valuing - responses or behavior has taken on a concept of worth.

3.1 Acceptance of a value. "The term "belief" which is defined as "the emotional acceptance of a proposition or doctrine upon what one implicitly considers adequate ground" describes quite well what may be thought of as the dominant characteristic here." Example. "Continuing desire to develop the ability to perform in the arts."

3.2 Preference for a value - Behavior at this level implies not just acceptance of a value but a desire to be identified with it. Example. Actively participates in arranging an artistic event (concert, art exhibit,etc

3.3 Commitment - He tries to convince others and seeks converts to his cause. Example. Encourages discussion of his interest and continually expresses forth its value.

4.0 Organization - "This category is intended as a proper classification for objectives which describe the beginnings of the building of a value system."(p. 182)

4.1 Conceptualization of a value - "Conceptualization wil be abstract, and in this sense it will be symbolic. The symbols need not be verbal symbols. Example: Attempts to identify the characteristics of art objects which he admires.

4.2 Organization of a value system - "Objectives properly classified here are those which require the learner to bring together a complex of values, possibl disparate values, and to bring these into ordered relationship with one another." (p. 183) Example. Develops a plan for regulating his class schedule in accordance with the demands of his art interest.

5.0 Characterization by a value or value complex. At this level the values already have a place in the individuals value hierarchy.

5.1 Generalized set. "The generalized set is that which gives an internal consistency to the system of attitud and values at any particular moment." (p. 184) "A generalized set is a basic orientation which enables the individual to reduce and order the complex world about him to act consistently and effectively in it." (p. 184) Example: Readiness to revise his judgments and to change behavior in the light of evidence.

5.2 Characterization - This is the peak of the internaliz tion process. "Objectives categorized here are more than generalized sets in the sense that they involve a greater inclusiveness and within the group of attitudes, behaviors, beliefs, or ideas, an emphasis on internal consistency." (p. 185) Example: Develops a consistent philosophy of cultural values which include a love of the arts.

VIII. References for evaluative techniques in the arts

1. This taxonomy of educational objectives in the affective domain is an important step toward devising evaluative instruments for the arts. This is the first step toward a classification of such objectives. Since the arts are definitely within the affective domain it will be, therefore, important in any specific behavioral research in the arts.

CURRICULUM DEVELOPMENT

Source: Woodruff, Asahel, D. "Introduction" Basic Concepts of Teaching, Chandler Publishing Co. San Francisco, 1961. (p. 1-9)

I. Leading ideas

1. "Each person's success in achieving his desires and contributing to the good of others depends on how well he finds out how the world works and learns to get along in it." (p. 1)
2. "In today's complex world unguided experience cannot teach us what we need to learn, so we have organized education to learn certain important things faster and more accurately than we could otherwise learn them." (p. 1)
3. "All of the many things involved in teaching are just parts of three major elements: something to be learned, the action by which a person learns it, and the degree of the student's receptivity for the learning experience. When a teacher becomes familiar with these three things, he can thereafter put all other details of thought or action about teaching into a clear and orderly concept and understanding of the teaching process." (p. 1)

4. "Schools can accomplish their mission by identifying all the things a student must learn, arranging them in an orderly and learnable sequence, and making them the direct objectives of the lessons and educational activities which make up the school program." (p. 2)

5. Our experiences with the world register within us in the form of concepts, values and feelings for things, language, skills and habits. They then become the controlling elements in determining what we try to do, and how well we do it." (p. 2)

6. There is a natural order in the operation of the learning processes, which begins with perception, moves into conceptualization and memorization, then involves tryout and practice, with further conceptual development. It may go on to analytical and creative thinking when the person has adequate conceptual background for these processes. The operation of all these processes can be stepped up greatly by the right teaching procedures, but can also be hindered seriously when the teaching procedures do not follow them." (p. 3)

7. "The way a teacher shows a referent, clears up its concept through discussion, and gets students to try it out in behavior will vary with the referent being studied, and with the previous learning of the students." (p. 4)

8. "Teaching plans that match learning processes for skills take the student through the three phases of seeing the act performed by someone, trying it out on the exploratory level and identifying the first successful motions, and practicing with the help of a coach who suggests improvements in the form of action." (p. 5)

9. "Teaching plans that match the processes of habit formation extend over fairly long periods of time and involve the coordinated action of all teachers in a school so they can control the student's habit type behaviors under all possible conditions. The plans then require the prevention or the immediate correction of the undesired actions, and every possible encouragement and assistance in performing the desired actions, until they become automatic." (p. 6)

10. "Lessons make their best contribution to student progress when each one presents one significant concept or skill taken from a well-planned sequence of concepts and skills, and when each lesson is planned so it follows the natural processes of learning and teaching." (p. 7)

11. "A student's response to a learning situation will tend to vary with the extent to which he is preoccupied by a pressing and unresolved conflict or state of maladjustment. If his conflict can be removed or reduced it will improve his receptivity to a lesson." (p. 7)

12. A student's response to a learning situation will tend to vary with the level of maturity of his motives, which range from spontaneous natural curiosity to intensive pursuit of high life goals."(p. 8)

13. "A student's receptivity to a learning situation will vary with the extent to which he is conceptually or physically "ready" to learn the content of that situation." (p. 9)

II. Implications for early childhood education.

See leading ideas.

III. References for development of a conceptual framework - inherent in leading ideas. 5, 6, 10 and 13.

IV. References to artistic process - see leading ideas, 8, 10.

V. References to artistic response - see leading ideas, 9, 12, 13

VI. References to teacher-child involvement in the arts - see Leading ideas.

VII. References for development of classroom strategies.

See Leading ideas 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12 and 13.

VIII. References to evaluative techniques

No specific reference.

CURRICULUM DEVELOPMENT

Source: Woodruff, Asahel, "Learning from Experience" Basic Concepts of Teaching, Chandler Publishing Co., San Francisco, 1961 (p. 63-88)

I. Leading ideas

1. Leading Concept - Our experiences with the world register within us in the form of concepts, values, and feelings for things, language, skills and habits. They then become the controlling elements in determining what we try to do and how well we do it. (p. 63)

2. Supporting concepts -

(1) "When through experience we get a mental picture in our minds of one of the objects or forces which make up our world, we have a concept which immediately becomes our "set" for any further perception of that same thing." (p. 64)

(2) "While concepts are forming through experience, the individual is also learning what value each of the objects and forces has for him through his impressions of how each of them affects him. This sense of value becomes a part of each concept and determines how he feels about it. This tends to influence his behavior toward that thing."(p.

(3) As a concept forms in our minds we learn symbols for the whole concept and for each of its parts or qualities and these symbols become part of the concept also."(p. 78)

(4) "As we perform coordinated muscular actions we develop some degree of skill which can be raised or lowered depending on use and practice." (p. 82)

(5) "When we respond to a recurring situation by performing a given action time after time without variation, that response tends to become automatic or habitual. It will soon occur without our attention, taking place everytime its regular cue is present." (p. 83)

II. Implications for educational practices of the arts in early childhood education.

See Leading ideas.

III. References for development of conceptual framework

1. Woodruff schematically presents a concept as follows:

Meaning (Understanding)	Feeling (Preference)	Symbols (Language) (p. 64)

CONCEPT

"A concept" he says, "is not an actual concrete entity in nature, it is a "construct," something made by a brain, in the effort of the person to understand something and cope with it. A concept cannot be literally handed from one person to another."(p. 65).

2. "Meanings cannot be transmitted. Meaningful sets of symbols can.....The essential point is that the transmission of meanings is an idealistic goal of communicatio
but a psychologically inaccurate description or definition of the process." (p. 65)

3. "Each person has to make his own concepts. The easiest way for him to make them is through directly perceiving the thing itself, not through listening to someone else's words." (p. 65)
4. "All learning begins with some form of personal contact with actual objects, events, or circumstances in life.... A concept, therefore, is nothing more than a mental image of something the person has experienced through his own sense organs." (p. 66)
5. "Remember that there is no such thing as a feeling which is not connected with some concept, and there is no such thing as a concept which does not have some element of feeling associated with it and part of it." (p. 75)
6. "The subject of all feelings is the self...He (the child) judges everything in terms of what it seems to be doing to his self." (p. 76)
7. "As a teacher you must always remember that a symbol has no life of significance of itself. It simply stands for something in the mind of a person. The concept always comes first...No symbol has any meaning to him unless he learns the symbol in connection with an idea he already has." (p. 79)

IV. References to artistic process - See III, 3, 4, 6.

V. References to artistic response - See III, 4, 5, 6, 7.

VI. References for teacher-child involvement in the ages. See III, 6, & 7.

VII. References for development of classroom strategies

1. See III # 3, 4, 6 and 7.
2. "Concepts always tend to lead to action. Action involves abilities and habits." (p. 81)
3. "Everything that involves muscles and requires coordinatio has one thing in common, it has to be practiced to be learned and improved." (p. 82)
4. "We get concepts by perceiving and thinking. We get abilities and skills by practicing and coordinating." (p. 82)

VIII. References for evaluative techniques in the arts

No specific reference.

ART

Source: Cole, Natalie Robinson, Children's Arts from Deep Down Inside. John Day Company, New York, 1966. (p. 7-179)

I. Leading ideas.

1. "Children's art is the child. The teacher's job is to help it come out." (p. 11)

2. "No great art background is necessary. We set to work removing the layers........The layers of doubt and exhibition." (p. 11)

II. Implications for educational practices of the arts in early childhood education.

1. Mrs. Cole has written the book from her own experience in the classroom. Her experience extends over a period of more than thirty years.

2. The book is written in short sentences emphasizing at all times what the teacher might say to children. "Educational jargon" is not included.

3. The illustrations which form a large part of the book help provide the classroom teacher with a basis for understanding children's art activities.

III. References for development of conceptual framework.

1. Throughout the chapters the children's questions, the teachers questions and answers show the development of artistic concepts.

2. The illustrations are organized to illustrate a conceptual development. From the first illustration entitled 'Finding our own color, making our lines say something beautiful" (p. 19) to the illustrations

"Our secret crimes" (pages 157-176) this growth is inherent.

IV. References to artistic process.

1. Beginning with the specific lesson on "Line & color" (pages 11-23) and following the process through children's primitive madonnas, water color, mass spectacle, painting from the environment, flag salute, to Art Q (pages 87-102) the artistic process is paramount.
2. At the conclusion of the Art Q chapter Miss Cole concludes "Block prints from this little huddle of retarded children formed the great nucleus of a children's primitive Blockprint exhibit that traveled under the American Federation of Arts to universities, art centers and museums." Such is the power of this unfolding process." (p. 102)

V. References to artistic response.

1. Inherent in IV and illustrations.

VI. References to teacher-child involvement in the art.

1. There has been no attempt to cover the whole gamut of art materials and techniques but rather to give psychological stimulus and provide a simple means of bridging the gulf between the creative philosophy in the mind of the teacher and the children in the classroom." (p. 7)
2. The question and answer approach throughout shows a complete teacher-child involvement.

VII. References for development of classroom strategies.

1. Inherent throughout whole book.

VIII. References for evaluative techniques in the arts.

1. There appear to be no references which can be termed evaluative in its usual sense.

2. A quotation from the concluding page of the book may serve to show the author's evaluation of the approach discussed. "This approach will give a whole new dimension to the teacher of the gifted child. It is wonderful for the handicapped child whose layers are magnified a hundredfold. It will provide an outlet for our own creative selves as we work it through our own way, from our own background and sensitivity." (p. 210)

ART

Workbooks. (Child)

Source: Jefferson, Blanche, My World of Art - Allyn and Bacon, Inc., Boston, Dallas & Chicago, 1963. Books I, II & III.

1. Philosophy.
    1. This workbook is designed to help both parent and child become involved in his art education. The first item in the work book is a letter to the parents. The basic ideas expressed in Books I & II are:
        - a. Child art is different from adult art.
        - b. A child's art efforts need to be encouraged at home as well as at school.
        - c. Art is personal and should be experienced in an individual way.
        - d. An adult should not show a child how to draw.
        - e. Children are highly imaginative and their art is likely to be non objective.
        - f. A child needs parental interest in his art.
        - g. A place both at home and school should be provided for him to work and exhibit his art.
    2. The third book contains a new letter to the parents which emphasizes:
        - a. The child must cope with his undeveloped skills in learning how to use many kinds of art materials as each new art material and idea presents problems.

b. The solutions to these problems are found in the creative imaginative and inventive ideas of children.

c. The child needs freedom of choice in ideas.

d. Art is not competitive.

e. Allow the child to make "things", puppet, design games, etc.

II. Organization

1. Book One contains 92 pages involving shapes, textures, famous paintings, child's school home and social environment.

2. Book two encourages the child to see and feel the world around him and relate these experiences in art expression. Ideas in printing begin to appear.

3. Book three introduces and encourages a variety of art materials and methods under such headings as:

    a. You are not a camera
    b. All together
    c. Feeling in art
    d. Stepping stones
    f. Break it up
    g. Indian art
    h. Space city

III. Development of classroom strategies.

The philosophy of the series, the organization of the activities and the teachers manual will aid the classroom teacher as well as the parent in helping the child artist enjoy and develop his world of art.

ART

Manuals (Teachers)

Source: Jefferson, Blanche, My World of Art, Teacher's Manual. Allyn and Bacon Inc. Boston, Dallas & Chicago, 1963. Books I, II & III.

I. Philosophy.

1. This manual with the series of "My World of Art", books for grades I, II, and III attempts to bridge the gap between "the principles of modern art education and classroom practice". It is designed to meet the needs of both children and teachers in the best possible way." (p. 1.)
2. The point of view of this whole series may be summed up as follows: "Every child is creative in different degrees and in different ways." (p. 3.)

II. Content.

A simple discussion with specific suggestions of the following topics is given:

1. Principles of art education.
2. Purposes of art in education
3. Responsibilities of the teacher
4. How to use the art activities book.

III. Development of classroom strategies.

These are inherent in I & II.

ART

Source: Kaufman, Irving, "The Aims of Art in Education", Art and Education in Contemporary Culture, Macmillan Company, New York, 1966 (p. 26-49)

I. Leading ideas. (These are the leading ideas inherent in the complete 531 page volume. This chapter is felt to be the one which might best stimulate the interest of the reader. Hopefully a complete reading of the book will follow.)

1. The successful teaching of art is a very personal thing.
2. The arts are felt directly through individual senses, emotions and perceptions and teaching art is a series of interpersonal relationships.
3. Aesthetic concerns in our highly technical society are important and all teachers must give them consideration.

II. Implications for educational practices of the arts in early childhood education.

1. "....at the moment of his art experience there is no reason why the school child cannot think and act as an artist in the play of his imagination and his need to express it in some sensuous form." (p. 44)
2. "Art possesses a dynamic quality, a moving, living force that permits it to mesh with the vital energies of human activity." (p. 47)
3. "The elan and spontaneity with which young children approach their art work is an indication of the direct means that art and its creative possibilities offer as an

educational channel in the schools. This creative joy and expressive fulfillment answer some basic human needs; its natural charm and emotional attraction are another of its characteristic elements." (p. 48)

III. References for development of conceptual framework.

1. "....the art symbol is an imaginative construction of human experience." (p. 41)
2. "The delightful drawing of a first grader shares in the more mature artist's quality of realization of experience, though the level of conscious creativity may be quite different." (p. 42)
3. "She (the child artist) has transformed the searching yet ineffable qualities of her young life into a visual symbol. She has perceived her own state of being, realized it with an intensity that led to an artistic response. In the process she has learned something; she has had a vivid moment; she has perhaps allayed a fear and affirmed a feeling; she has structured an idea and embodied an emotion. All of this could not have occurred without a freely functioning imagination." (p. 42)

IV. References to artistic process

1. "What art does provide, is a variety of media through which experience may be symbolically yet vividly perceived and intensely realized. It is this attribute that commends it as a necessary means in education." (p. 44)

2. "Art possesses a dynamic quality, a moving, living force that permits it to mesh with the vital energies of human activity. Similarly, art education when it is of positive value in the schools reflects a dynamic interaction between the student and his experiences resulting in the creative process and the shaping of forms." (p. 47)

V. References to artistic response.

1. "Art education aims particularly to expand the individual's response to the aesthetic and emotional qualities of experience." (p. 34)
2. "....the artist's realization of his experience, while it develops and enhances his own sentience also provides a bridge between himself and other people. Art is a channel through which experience is shared in an essential and felt manner." (p. 43)

VI. References to teacher-child involvement in the arts.

1. "The goals of art education have to encompass all the feeling and thinking attributes of people. The teaching of art has to be a contagiously enthusiastic and qualitative engagement with living experience." (p. 27)
2. "Art education seeks to develop sensitive, imaginative, creative and artistically literate individuals who may grow aesthetically, emotionally, and intellectually through active expression or reflective appreciation in the arts." (p. 33)

VII. References for development of classroom strategies.

1. "....a teacher has to "go" beyond adequate preparation and lesson planning, "do" more than pleasantly smile or efficiently present the necessary material in order to realize her own teaching role. She has to "dwell" in the situation, engrossed in its possibilities, possessed by its qualities, establishing a personal identity." (p. 32)
2. "....the teaching of art aims for the development of a healthy individual, accepting the differences that naturally distinguish people, utilizing these subjective distinctions as personal channels of self realization." (p. 33)
3. "The ease with which a young child will accept the pleasur of drawing, the thrill of a brush stoke, the marvel of colors combining, the feeling of mass in a clay project, or of texture in a construction, reflects the completeness of the artistic experience, the fact that it's doing or appreciation is an end in itself." (p. 48)
4. "The art classroom has to be a workshop -- a workshop of forms and fancies, of vision and techniques, of symbols and expression and of play and problem resolution. It should embody all of the romantic but serious atmosphere of an artist's studio coupled with the alertness and vivacity of an inspired classroom." (p. 49)

VIII. References for evaluative techniques in the arts.

No specific reference.

DANCE

Source: Naomi Allenbough "Learning about Movement," National Education Association Journal, March 1967 (p. 48)

I. Leading idea

The physical education program in the schools can be organized so that each child can develop the main ideas of the discipline.

II. Implications for educational practices of the arts in early childhood education

Essential to the dance discipline is an understanding of movement.

III. References for development of conceptual framework

"The three broad concepts around which the discipline is organized are

a) man moves to survive

b) man moves to discover and understand his environment.

c) man moves to control and adjust his environment.

IV. References to artistic process

1. As a child recognizes his anatomical and physiological nature he begins to recognize his need to acquire understanding and readiness for efficient movement. (p. 48)

2. "As a child comes to understand his environment and use it successfully in movement, he acquires a more realistic body image and a more wholesome self concept. With the resulting s sense of power, he can then accept the task of developing his individual potential rather than wastefully trying to imitate other people." (p. 48)

3. As a child develops an understanding of self and environment he begins to work for the advantageous use of the elements of movement--space, time, force and flow."

V. Reference to artistic response.

1. Elements and dimensions of movement (p. 64)

Space .	Levels: high, medium, low
	Ranges: wide-narrow, far-near
	Directions: forward-backward, upward-downward, sideward, circle, diagonal.
	Shapes: round, straight, angular, twisted.
Force	Heavy-light, strong-weak, tight-loose
Time	Slow, medium, fast.
Flow	Free, bound, sequential.

VI. References for teacher-child involvement in the art

See references for development of classroom strategies.

VII. References for development of classroom strategies

The author believes that the teacher needs to have all the children working independently but simultaneously to discover the many different ways in which each child can move within, through and with his environment and thus establish the prerequisites for effective movement.

VIII. References for evaluative techniques

None.

DANCE

Manual

Source: Evans, Gloria and Douglas, Animal Rhythmics. Exercise Manual, kindergarten to 3rd grade. Kimbo Music Publishing Company, 1965.

I. Philosophy.

1. This manual was created, according to the authors, to give the classroom teacher practical aid to stimulate movement. It is designed to help make rhythmic activities a rewarding experience for the children.
2. The philosophy underlying the manual is based on the premise that all children need movement experiences. Furthermore such rhythmic activities guide in the development of the body as an instrument of expression.
3. Small children are very interested in animals. This series of records and the manual were developed to capitalize on this interest and provide the teacher and the children with exciting movement experiences.
4. "It is important, that the teacher permit the child to be imaginative since free, spontaneous movement is a requisite at this level. Children enjoy exploring space. They should be encouraged to use every bit of space possible.

II. Content.

1. The manual is organized around a series of records.
2. The manual contains the written instructions given on the records and each animal rhythmic is simply illustrated on the opposite page.

3. Variations and alternate instructions are sometimes listed.

III. Class Utilization.

1. Even the most inexperienced teacher could use the records, the manual and her own imagination to bring some interesting movement experience to her children.
2. These activities would provide a good "warm-up" session before a dance period.

DANCE

Source: Hawkins, Alma M. "Dance as a Creative Experience" Creating Through Dance, Prentice-Hall, Inc. Englewood Cliffs, N. J. 1964 (p. 3-9)

I. Leading ideas.

1. "Dance is one of man's oldest and most basic means of expression." (p. 3)
2. "As a work of art, dance has an inherent communicative power." (p. 4)
3. "In this day of ever-expanding technological developments that place greater and greater emphasis on specialization, the human being needs experiences that aid him in achieving a feeling of wholeness." (p. 7)
4. "The mature creative power of the dancer emerges as a result of meaningful experiences." (p. 8)

II. Implications for educational practices of the arts in early childhood education.

1. "Why does man create? Why does he make art objects? Undoubtedly he does so because of a basic drive that causes the human being to react to and become a part of the great adventure of life." (p. 6)
2. "The impulse toward creativity and aesthetic experiences is fed by the inner spirit that urges man to move forward and upward. Related to the creative impulse are basic sensory needs that cause man to seek experiences that are rich in color, tone,

and rhythm. He uses these sensory experiences as a means of perceiving his surroundings and orienting himself to his world." (p. 6)

III. References for development of conceptual framework.

1. "......human movement, the material of dance is the essence of life. It grows out of life, reflects life, and is life. Therefore it is not surprising that movement is readily perceived and understood."(p.

2. ".....basic concepts and symbols such as those related to shapes -------round and square, time duration ------long and short, distances ------near and far, and weights ----- light and heavy, are learned through movement exploration and the neuromuscular sensing mechanism." (p. 4)

IV. References to artistic process.

1. "Through the body, man senses and perceives the tensions and rhytms of the universe around him, and then, using the body as an instrument he expresses his feeling responses to the universe. From the fabric of his perceptions and feelings he creates his dance."(

2. "Through this expressive experience, which entails sensing, clarifying, and stating self, dance gives the creator a feeling of self-integration and harmonious relationships with his world." (p. 3)

3. "The artist is concerned with what results from the organization of movement rather than with mere arrangement. As a craftsman the dancer may construct

a sequence of movements, but as an artist he creates an organic entity." (p. 5)

V. References to artistic response.

1. "Through his dance he (man) relates to his fellow man and to his world." (p. 3)
2. "The task of the dancer as artist is to mold movement in such a way that it becomes an articulated form with the power to create the desired illusion and convey the essence of human experience." (p. 6)

VI. References to teacher-child involvement in the arts.

1. "Man seeks creative and aesthetic experiences because they enrich him as a person, help him become an integrated individual, and help him feel in harmony with his world." (p. 7)
2. "It is in this area of human experience that dance and the other creative arts make a significant contribution. The basic urge to create is ever present. Our task is one of releasing and nourishing the impulse so that each individual has the opportunity to enjoy and benefit from that which is rightfully his possession - the power to create". (p. 8)

VII. References for the development of classroom strategies.

1. "We use movement in our daily lives as a fundamental means of communication." (p. 4)
2. "Man has the innate capacity to perceive and comprehend movement used as simple gesture and as art. Those people who find dance difficult to understand do so

because their responding mechanism has become dulled from lack of use. A gap that seems insurmountable exists between the everyday use of movement for expressive purposes and the more abstracted use of movement in dance. Understanding, then, is a matter of experience." (p. 4)

3. "Apparently it is as much a part of nature to seek aesthetic experiences, to be curious, to discover, to imagine, and to stretch for new understandings as it is to perpetuate the basic biologic functions and the cultural heritage of man." (p. 6)
4. "The involvement of students in meaningful experiences that provide a counterbalance for the high value now placed on technology, mechanization, and materialism is the challenge of our day. Surely an essential part of the educator's task is to develop people who are creative and have confidence in themselves as individuals of worth and integrity." (p. 8)
5. "The primary goal is the experiencing of dance as a creative art. Therefore, each aspect of the dance study is experienced in relation to another aspect and, in context, as a whole." (p. 8)

VIII. References for evaluative techniques in the arts.

None.

DANCE

Source: Hawkins, Alma M. "Nature of Creativity", Creating Through Dance, Prentice-Hall, Inc. Englewood Cliffs, N. J. 1964 (p. 11-17)

I. Leading ideas.

1. "Creativity is the heart of dance." (p. 11)
2. "The arts emerge because of man's desire to probe for fresh, penetrating views of his life experiences and because of his desire to give outward form to his unique and imaginative response." (p. 11)
3. "Recent research in the field of creativity suggests that highly creative people possess certain common personality characteristics. These characteristics can be identified as the capacity to be puzzled: "openness" to new experiences; aesthetic sensitivity; cognitive flexibility; high-level creative energy; and imagination." (p. 14)
4. "According to Rogers (Carl R. Rogers, "Toward a Theory of Creativity" Creativity and Its Cultivation editor Anderson, pp. 78-80.) Those who want to facilitate creativity must know how to establish external conditions that will nourish the internal condition necessary for the emergence of creativity." (p. 15)
5. "Rogers, and others who have studied this aspect of behavior, believe that psychological safety and freedom are two of the most basic conditions needed for creativity." (p. 15)

II. Implications for educational practices of the arts in early childhood education.

1. "We do know that those who are to grow creatively must have experiences that stimulate and encourage this process of perceiving, feeling, imagining, and expressing." (p. 14)
2. "They (children) must learn to see not the mere shape but the whole entity with all its differentiated aspects and interrelationships, to feel deeply and find delight in the simplest elements, to respond sensitively and imaginatively, and to express unique feeling and ideas with clarity and confidence."(p. 14)

III. References for development of conceptual framework:

Not present.

IV. References to artistic process.

1. "We know that the creative process involves a taking in of sensory data, a feeling about that which is perceived, an exploration of percepts and feelings, an imaginative relating of present and stored experiences, feelings, and meanings, and finally the forming of a new product." (p. 12)
2. "Irving Taylor and other psychologists believe that the creative process consists of four basic stages, which may be identified as the periods of exposure, incubation, illumination, and execution." (p. 12)

3. "Jenkins, a philosopher, who refers to these phases of the creative act as stages of seeing and appreciating refining and expressing, and forming, believes that the various phases of the aesthetic process do not exist as isolated stages of behavior and that they do not happen in a sequential fashion. Instead the process follows a pattern of development that is cyclical rather than linear." (p. 12)

V. References to artistic response.

1. "The various phases of the creative act are interwoven and fused in such a way that ahe vision of the artist is made concrete, and a single entity is produced." (p. 12)
2. ".... each artist must work through the process in his own way." (p. 12)
3. "There is no chartered path that leads to the final product." (p. 12)

VI. References to teacher-child involvement in the art.

1. "Psychological safety evolves from a working situation in which the emphasis is on acceptance and understanding of the individual with a minimum of external evaluation." (p. 15)
2. "In the dance situation this means that the student needs to feel that the teacher accepts him as an individual of unconditional worth and has faith in him and in his creative ability. He needs to know his creative effort will be respected even when the results do not reach the desired goal." (p. 15)

3. "This kind of feeling relationship encourages the creator to confront experiences with an "openness." It helps him to become task oriented and less concern about his personal status and security. In this type of climate something that might be called "trust in the teacher" seems to emerge." (p. 16)

VII. References for development of classroom strategies.

1. "The dance student should have opportunities to share his work with the group." (p. 15)
2. "It is through performing and sharing his work that he is able to overcome his feeling of isolation and increase his sense of belonging." (p. 15)
3. "The feeling of psychological safety is enhanced by the capacity of the facilitating person to understand and respond emphatically." (p. 16)
4. "Creativity thrives on freedom. Restrictions and pressures for conformity are stifling. Creative effo is nurtured best in an atmosphere that is permissive. (p. 17)
5. "Permissiveness does not imply a complete lack of stru Some framework is essential to protect the freedom as well as the psychological safety of the individual. Within this framework the learner should be free to select and develop his own ideas. He should sense that boundaries are flexible, not rigid." (p. 17)

VIII. References for evaluative techniques in the arts.

1. "Creative growth will take place more readily in an atmosphere where the emphasis during evaluative process is on the relationship of current work to previous work. The focus is on growth and on the next step of development. This type of evaluation is crucial during early creative experiences, and, to a degree, it is important at all levels of development." (p. 16)

DANCE

Source: Langer, Susanne K. "The Expression of Feeling in Dance", Impulse. 1968 (p. 15-21)

I. Leading ideas - inherent in III.

II. Implications for practices of the arts in early childhood education - Inherent in III.

III. References for development of conceptual framework.

Susanne Langer begins her essay by attempting to first make clear the four concepts she believes are basic to the development of her ideas. These concepts are (1) feeling, (2) projection, (3) subjective and objective, (4) intuition. Her understanding of these is as follows.

1. Feeling - "felt life," "when people speak of expressing feeling they will use the synonym "emotion". By emotion they usually mean something they can name: fear, anger, love, hope, etc. Some of these are not even feelings, not even emotions. For instance, strange as it may seem "love" is not an emotion. Love is an emotional relationship........It is a play of emotions; it is not an emotion.....By "feeling" I mean something broader than the customary technical usage.....I mean anything that can be felt. (p. 15)

2. Projection - "In all metaphorical senses a projection is a principle of presentation.....In dealing with languages and codes, you have to have some sort of key which tells you how to translate one kind of relation into another....the most familiar ones are writing, labanotation, and musical notation." (p. 17)

"In language it is not the sounds that translate from one language into another, but the concepts. There you have a pattern of concepts which you can express in a great many different ways." (p. 17)

"So the process of symbolic projection rests on the recognition of one and the same logical form in two different things which are, therefore, two exemplifications of the same form." (p. 17)

"All human consciousness is shot through and through with symbol making and symbol using......When you look at the human mind and the things it does, you will find radical differences between mental processes between religious worship and planning the hours of the day, planning what you ought to do next, or planning a meal." (p. 17)

Langer further explains that there are great differences between inventing a dance, composing any work of art and doing a problem in arithmetic. "You have" she notes, "an entirely different set, an entirely different feeling, and you know very well that somehow you are doing it by a radically different process." (p. 17)

3. Subjective and Objective - "Subjectivity", says Langer, is inward experience and we are helpless in trying to put it across in discursive terms. "We have however," she assures us, "a means of expression not only that somebody has an emotion, but what we know about feeling.... I think the only symbolism for that is in the arts, all the arts." (p. 18)

"A work of art," Langer writes, "has not meaning but import." (p. 18)

"The interesting thing is that when you make a work of art that expresses the mode of feeling, it does so because its elements are structured the way the life of feeling is structured.......Dance looks, sounds, and feels like feelings feel.......An artistic element does not keep its character when you take it out of one w ork and put it into another." (p. 18)

4. Intuition - "In language we have a dictionary which tells us items of meaning. In art there is no such thing. There is no rule for expressiveness for making an expressive form. There is no rule for interpreting it, but it is directly given to intuition. It is made by the intuition of import, the idea." (p. 19)

   "From beginning to end a work of art has to be an expressive form........The import of art, the feeling in the work of art, appears as quality." (p. 19)

IV. References to artistic process.

1. "The value of the gesture in dance is to make the dance, not to express a feeling at the moment......The dance is made out of actual gesture, but what has to get across is a virtual gesture, the appearance of a spontaneous expression and not every gesture has to have that. "It is the whole that has to produce that." (p. 19)

2. "What we call beauty is expressiveness, and whatever is expressive for you becomes beautiful, even though it may not be at all in the Medieval or Renaissance canon of beauty." (p. 21)

3. "All art is a symbolic projection of human feeling, a symbolic negotiation, giving us knowledge of feeling, where we can have no knowledge without it. It is the objectification of feeling, and the subjectification of nature." (p. 21)

V. References to artistic response.

1. See section III.
2. See section IV, 1 and 3

VI. References to teacher-child involvement in the arts.

Inherent in III and IV.

VII. References for development of classroom strategies.

Not present.

VIII. References for evaluative techniques in the arts - Inherent in III.

DANCE

Source: Latchaw, Marjorie and Pyatt, Jean. A Pocket Guide of Dance Activities. Prentice-Hall, Inc. Englewood Cliffs, N. J. 1958

I. Leading ideas.

1. Every child should have the opportunity to explore, to expand, and to develop his capacities to move with satisfaction and enjoyment, to construct dances out of his own reservoir of experience.
2. The development of skills and concepts is essential.
3. Of greater importance than developing finished dance products is the growth and development of the child as he explores the dance.

II. Implications for educational practices of the arts in early childhood education.

1. "The materials in this book have been prepared for the elementary classroom teacher as practical aids to bridging the gap between the theoretical aspects of dance......and the actual teaching situation." (p. 1)
2. "Two types of activity are included: exploratory movement experiences, including illustrations of how dance may be stimulated from a variety of sources, and social forms, including folk dances, singing games and mixers." (p. 1)

III. References for the development of conceptual framework.

Inherent in IV.

IV. References to artistic process.

1. The classification of terms (p. 3-7) under the headings locomotor movements, non-locomotor movements, dynamic or force elements, space or design elements, rhythmic devices and musical forms is particularly helpful to the classroom teacher.
2. This section (p. 3-7) may help the more inexperienced teacher help her children develop a dance vocabulary as they explore the process.

V. References to artistic response.

1. "The exploratory movement experiences are classified according to the sources of movement stimuli; past experiences, improvisation, music, qualities of movement, rhythmic elements, sensory stimulation, space and design elements, words and sounds." (p. 14)

VI. References to the teacher-child involvement in the arts.

1. "All illustrative experiences are written in 'action' form, indicating ways in which the teacher and children may work together in constructing movement from the varied sources of stimuli." (p. 14)
2. "Sources of movement may be found in many experiences common to children." (p. 16)

VII. References for development of classroom strategies.

1. "The teacher should be alert to responses which are independent, non-imitative, sincere, and which indicate a willingness to experiment with new ways of moving." (p. 14)

2. The above responses may be encouraged by using examples to illustrate; suggesting problems sufficiently structured to allow a limited number of choices; allowing sufficient time to solve the problem; focusing toward specific experiences; using movement problems of a suitable degree of difficulty and by elimination of the fear of wrong response.
3. Experiences of children as sources of movement such as story book characters, toys, the play ground, occupation transportation, holidays and animals are suggeste (p. 17-29)
4. Using improvisation as a source of movement is suggested and illustrated through experiences such as unwinding; finding a new movement; follow the leader; guess the picture; hello partner; I am a camera; in the jelly glass; large and small; add a movement; turn yourself around; morning, noon and night; copy ca (p. 31-57)
5. Using music as a source of movement is suggested. "Music can serve as a source of free, improvisational movement which will aid the children in an understanding of rhythmic elements and help him develop feeling for form." (p. 59) Activities involving playing the xylophone, rounds; toy store; A-B-A; ten little indians and orchestra song are listed. (p. 59-7
6. Qualities of movement are explored through experiences in swinging, percussive, sustained, vibratory and collapsed movement. (p. 73-86)

7. Rhythmic experiences as a source of movement are explored. (p. 87-112)
8. Sensory stimulation as a source of movement is encouraged. "Sensory stimulation, visual, auditory, textural, gustatory, or olfactory - may serve as a source of movement, either of a free, exploratory nature, or in the composition of a dance." (p. 113) Examples of such stimuli are illustrated. (p. 113-120)
9. Space or design elements as a source of movement are included with specific exploration of direction, range, level and focus. (p. 121-140)
10. Words and sounds as sources of movement are suggested and illustrated through words and sounds; rhythmic poems, poems suggesting pantomime and poems suggesting mood. (p. 141-147)

VIII. References for evaluative techniques.

1. Each page in this guide book is accompanied by an evaluative check list. It is composed of a list of questions for the teacher to ask herself or the children. They are invaluable in aiding the classroom teacher in an understanding of what to look for and how to evaluate her success, failure or need for change.

DANCE

Source: "Theoretical Considerations" Impulse 1968 (p. 90-96)
(Report of the Developmental Conference on Dance,
University of California, Los Angeles California
November 24 - December 3, 1966 and May 28-June 3, 1967)

I. Leading ideas

   1. "The ultimate goal of dance experience is to bring the student into direct contact with the creative and aesthetic aspects of his art." (p. 90)
   2. "Art is concerned with making sense out of unrelated moments." (p. 90).
   3. "....improvisation is a vital part of the study of the dance." (p. 90).

II. Implications for educational practices of the arts in early childhood education.

   1. "The research done to date indicates that artists aren't made and that they aren't born -- in other words, the artist makes himself......what education can do is assist him in becoming an educated man, so that while he is an artist, his life is enhanced in other ways......as educators, we are more concerned with dance for everyone." (p. 92)
   2. "From time to time, throughout the conference, the discussion of a specific topic was interrupted in order to talk about the problems of teaching. Participants were concerned not only about the lack of opportunity for dance, especially among children, but also about the quality of teaching that exists in many situations". (p. 91)

III. References for development of conceptual framework.

1. See IV and V.

IV. References to artistic process

1. Conditions favorable to artistic growth are: (p. 92)

   Space and time to dance, and acknowledgment that movement is an important activity for all people.

   An environment which provides a variety of sensory stimuli to which a person may respond.

   A continuing contact and identification with nature.

   A teacher who is able to recognize those moments when a student has reached a new level of development, and can make him aware of his achievement.

   An ample opportunity for self-direction.

   An atmosphere free from those negative attitudes or taboos which lead to interruption, distortion, or destruction of that artistic tendency which is innate in every individual.

   Instructional methods which relate to the varying kinds and rates of artistic growth among different individuals.

2. "I think of technique as a tempering process -- you are tempering your instrument so that it becomes like a Stradivarius violin, and you can play what you want to play." Marian Van Tuyl (p. 93)

V. References to artistic response

1. "Every time you do a piece of technique or go into a classroom it should be a discovery, as if doing it for the

first time. The moment you find yourself as a student or a dancer just going through the motions, then the thing is valueless." Marian Van Tuyl (p. 93)

2. "For years we tried to justify art education on the basis of mental health, child development, and all sorts of things. In recent years, we are coming to the realization that the reason for education in art is art itself. Art is experience, an experience of something special which doesn't happen every day. It doesn't happen unless you make it happen." Manuel Barkan (p. 95)

VI. References for teacher-child involvement in the art.

1. See IV and V.
2. "Aesthetic growth for every individual -- an ideal in a healthy society -- can be nutured in an atmosphere in which that individual is free to move and encouraged to move.... so that communication can take place on the level of dance." (p. 92)

VII. References for development of classroom strategies.

1. "In dance, artistic growth consists of the developing awareness and mastery of movement and an understanding of it as an expressive medium of communication." (p. 91)
2. "...for each individual, artistic growth is a part of his total development and may proceed quite differently for different persons under different conditions." (p. 91)

VIII. References for evaluative techniques in the arts -- not applicable.

DANCE

Source: "Dance for All Children - A Statement of Belief," Impulse, 1968. (p. 86 & 87).

I. Leading ideas

1. "Movement is the core of all art experiences for the child (p. 86)

2. "With today's knowledge about theories of learning, child growth and development, the necessity in all education to nourish creativity, and the crucial role which movement should play in the developing life of the child, certain guiding principles can be enumerated." (p. 86)

3. "There should be close interrelationships between movement and music, art and drama in the classrooms....Such experiences may relate to each other more naturally under the direction of a classroom teacher who guides the child in all aspects of his learning." (p. 86)

II. Implications for e ducational practices in early childhood education - See leading ideas.

III. References for development of conceptual framework - none present.

IV. References to artistic process

(Guidelines for dance in early childhood)

1. "The atmosphere should be permissive." (p. 86)

2. "His adventures in movement should be the kind which do not involve a "right" or "wrong" result." (p. 86)

3. "Initially, the movement expression should be individual. Gradually, however, the child may be involved with a partner or two or three or more who work together to bring out a combined sequential movement form." (p. 86)

V. References to artistic response

(Guidelines for dance in early childhood)

1. "The child should discover for himself the potentials of his body movement." (p. 86)
2. "Movement tasks should be provided which draw upon the child's imagination and inventiveness, such as those based upon movement itself, obstacles to movement, imagery, imaginary or dramatic situations, sensory experiences - visual, auditory, tactile." (p. 86)

VI. References for teacher - child involvement in the arts

1. "It is very important that the teacher have movement experience himself, doing the kinds of things he would expect the children to do, but, at no point is there imposition of any dance "image" by the teacher". (p. 87)
2. "It is of utmost importance that the child finds his own way." (p. 87)

VII. References for development of classroom strategies

1. See IV, 1, 2 and 3.
2. See V, 1 and 2.
3. See VI, 1 and 2.

VIII. References for evaluative techniques in the arts.

None present.

Also applicable to music, art and theatre arts.

DANCE

Source: John Martin "Dance in Perspective" Impulse 1968 pages 9-

I. Leading ideas

1. The development of the dance "must concern the ways and means of making this uniquely valuable animal function more easily recognized, better understood in all its art aspects, and more widely and skillfully applied." (p. 9)
2. Martin's only proviso is that "universities become increasingly the sponsors of the creative practice of the dance" (p. 10)...."only the universities can deliver us by their commitment to the understanding and practice of basic dance, which includes, indeed consists of, experience of the body." (p. 11)
3. "The problem that faces us is exactly the opposite of tha which faced the men of the Renaissance. Theirs was to become nobler men; ours is to become better animals. For the computer is here and the computer is the enemy of the body. Its function is to by-pass process and arrive a t end results. But life is process, and is not concerned with end results; indeed, its end result can be nothing but death.....In the learning process, however, it is not the correct answers that are educational but the process of discovering them." (p. 13)

II. Implications for educational practices of the arts in early childhood education in the arts. See Leading ideas 1 and 3.

III. References for development of conceptual framework - none present.

IV. References to artistic process

1. "The qualifying difference between play and art is that play is satisfied with the experience itself, while art requires a spectator for the projection of the experience before it is complete." (p. 12)
2. "The pressing occasion to which the dance must now arise is the preservation of the body, the reassertion of its primacy as the instrument of living, the making of ourselves not more detached, introverted and metaphysical, but better animals with awareness and pride. Art is not whipped cream on bread pudding; it is a function of living. It is concerned not with beautiful thoughts but with animal drives." (p. 14)
3. "In the learning process, however, it is not the correct answers that are educational but the process of discovering them." (p. 13)

V. References to artistic response

1. "We are in the thick of a new revolution, the Electronic Revolution, and what will shape the dance of the new era will be the instinctive reactions of the body to these new pressures." (p. 13)
2. "As in all practices of living we must find a balance, for harmonious and creative living demands the achievement of equipose--the recognition and acceptance of all forces, playing them constantly against each other so that

> oppositions are neutralized in what amounts to positive collaboration. It is as if we were consciously a ball in a fountain, pushed upward by the water and pulled downward by gravity, so that we remain substantially in the same place, without either defying gravity or turning off the water, and in action rather than with the inertness of nonparticipation." (p. 14)

VI. References for teacher-child involvement in the art

No specific reference.

VII. References for development of classroom strategies.

Implicit in IV and V.

VIII. References for evaluative techniques in the arts.

None present.

LITERATURE

Source: Constantine Georgiou, "The Creative Experience" Children & Their Literature, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1969. (p. 47-52).

I. Leading ideas.

1. Literature should be approached as art.
2. "The artist, (in this case the child,) interacts with his environment in his own particular way; the organization of experience within the artist allows an intensifi expression of experience created by his personality, knowledge, memory and imagination, which are excited into activity by the materials (books etc.) in the environment." (p. 48)

II. Implications for educational practices of the arts in early childhood education.

1. An artist (either adult or child) is not an artist by virtue of clever methods, he is so in the degree that he is able to sense and appreciate the significance of the world and life that surrounds him and then is able to express that significance in the mind of others.
2. "The essential greatness of all great literature lies in the fact it enables us to touch life freely at new points." (p. 50) (This is a quotation from Cleanth Broo and R. P. Warren, The Scope of Fiction, New York: Appleton-Century-Crofts, 1969, p. viii)
3. "For Dewey art is experience, experience consciously transformed; it is neither the objective environment alo nor the consciousness considered by itself. The artist

interacts with his environment in his own particular way; the organization of experience within the artist allows an intensified expression of experience created by his personality, knowledge, memory and imagination, which are excited into activity by the materials in the environment. (p. 48)

III. References for development of conceptual framework. See II, IV and V.

IV. References to artistic process.

1. "The material out of which a work of art is composed belongs to the common world rather than to the self, and yet there is self expression in the art because the self assimilates that material in a distinctive way to reissue it into the public world in a form that builds a new object." (p. 48) (Quotation from Joseph Ratner, ed., Intelligence in the Modern World: John Dewey's Philosophy (New York, Modern Library, Inc. 1939)

V. References to artistic response.

1. "The balance is not in the structure of the stimulating object, it is in the response." (p. 48) (A direct quotatio from J. A. Richards, Principles of Literary Criticism (New York: Harcourt, Brace and World, Inc. 1925, p. 245)
2. "This response reflects order, unity, balance, and harmony Thus the organic correctness of a work of art refers to the artist's aesthetically perceptive unity with life in this dual sense: (1) unity with the outer environment of the creator and (2) unity within, which allows him to consciously construct a new whole out of variety." (p. 48)

VI. References to teacher-child involvement in the arts. See VII.

VII. References for development of classroom strategies.

1. The process of discovering and creating is not complete when the artist's work goes to press. It is complete only when, as J. Ratner in Intelligence and The Modern World explains, "it lives in some individualized experienc (p. 51)
2. "Books exist for the critic only as they are reflected in his own consciousness," writes Edward Wagenknecht in Values in Literature, Seattle, University of Washington Book Store, 1930. "That is one important reason why the critics of children's literature recommend a comprehensio of child development as a concomitant to applying universal standards to juvenile literature for, the child's experience is not that of an adult." (p. 51)

VIII. References for evaluative techniques in the arts.

1. "The degree to which life is experienced in this art form is dependent upon the harmonious unity of the literary elements as they are interwoven into the structur of the book." (p. 52)

LITERATURE

Source: Whitehead, Robert, "A Planned Program in Literature: Introduction". Children's Literature: Strategies of Teaching. Prentice-Hall, Englewood Cliffs, N. J. (p. 1-20)

I. Leading ideas.

1. "Creating in children a love for literature is a basic part of the educational process." (p. 1)
2. "...in an exploration of literature in a classroom setting, the teacher is the key, the spark, and the guiding spirit. (p. 2)
3. "A literature program has as its goal the building in children of knowledges and skills as well as attitudes and appreciations." (p. 6)

II. Implications for educational practices of the arts in early childhood education.

1. "....important to the development of literary appreciation in children is the establishment of a creative, sequential program of literature activities designed as an intrinsic part of the total reading plan." (p. 1)
2. "Since a child's appreciation of literature comes partly from exposure to stimulating stories and books, it is reassuring to note that there is available today a wealth of well-written, attractively illustrated, and intensely moving books." (p. 1)

III. References for development of conceptual framework.

1. "How the instructor approaches the teaching of literature -- how she feels about children and books and the literature program -- goes a long way in determining children's

lifelong attitudes." (p. 2)

IV. References to artistic process.

Inherent but not specifically stated.

V. References to artistic response.

1. "Methods of instruction should be aimed at assisting students in experiencing what a poem or story has to say." (p. 3)
2. "Along the way the teacher must ascertain the genuine literary preferences and interests of the child rather than imposing upon him her own perception of what is worthwhile in literature." (p. 3)

VI. References to teacher-child involvement in the arts.

1. It is important that a teacher use all methods possible to determine the reading interests of her pupils (observing, interviewing, questionnaires, etc.) (p. 14) She must "recognize the interests and abilities of each individual child and build upon these interests." (p. 3)
2. She "must be acquainted with a wide variety of techniques, activities, devices and media which will simulate, develop and reveal children's interest in and knowledge of literature." (p. 3)

VII. References for development of classroom strategies.

1. A teacher should approach the teaching of literature with a sincere understanding and appreciation of the value of children's books and with a concern for the well-being

and education of boys and girls and with the ability to provide an exciting, functional program of literature. (p. 2)

2. A teacher must keep uppermost the fact that "books are to be enjoyed." (p. 3)

VIII. References for evaluative techniques in the arts.

MUSIC

Manuals

Source: Boardman, Eunice, Landis, Beth. Exploring Music 1
Holt, Rinehart and Winston, Inc. N. Y. 1966.

I. Philosophy

1. This manual is written that exploring music may be a challenge to the teacher.
2. It is organized to help the child discover that music is part of his heritage, that music is a vital part of life and that music is a means of personal expression.
3. It is designed to help the child develop a knowledge of the literature of music, an understanding of the structure of music and skills of musical performance and response.

II. Content

1. Musical growth in the first grade is encouraged by a series of activities which aid in the development of basic skills of listening, singing, playing, moving, creating and reading.
2. Musical concepts of melody, rhythm, harmony form and expression are identified and experienced through tone games, rhythm games and dance.
3. A simple repertoire of musical literature is developed through listening to music, playing simple melodies, action songs and singing games, and choosing music for dance interpretations and dramatizations.

III. Classroom utilization

1. The authors present their ideas concerning Creativity in the Classroom. "For some children experimentation with those activities which develop their own musical expression will be the most satisfying and stimulating of all music-time activities. The children's efforts at musical creation may be primitive and often crude. However, to the degree that they represent their own choices of musical organization, they may be considered creative." (p. x)
2. Some general suggestions for guiding creative activities in the classroom are as follows.
   - a. Foster creative dramatics.
   - b. Add new verses to familiar songs.
   - c. Help children plan their own percussion accompaniments.
   - d. Using the pentatonic scale help children improvise their own melodies.
   - e. Help children compose an original song as a class project.
   - f. Help the children create dance movements to music.
3. Supplementary material which is particularly helpful to classroom teacher
   - a. Creative dramatics (p. 74)
   - b. Music moves in rhythm (p. 137)
   - c. Music speaks in melody (p. 138)
   - d. Play some sounds of music (p. 142)
   - e. Tone Games: Rhythm games (Viii)

MUSIC

Source: Boardman, Eunice, and Landis, Beth, Exploring Music 2, Holt, Rinehart and Winston, Inc., N. Y., 1966.

I. Philosophy

See Exploring Music 1.

II. Content

1. Activities are suggested for second grade children to explore music through the following procedures.
    - a. Through singing
    - b. Through listening
    - c. Through dance
    - d. Through playing percussion instruments
    - e. Through playing melody and harmony instruments
    - f. Through experimentation and children's compositions
2. The authors suggest ideas and activities that help the second grade children explore the elements of music theory. Emphasis is placed on the elements of rhythm and melody.

III. Classroom utilization

1. Special recordings are available for this series. There are eight 12-inch long-playing records available through the publisher.
2. A classified index of musical skills will aid the classroom teacher help the second grade children explore music.
3. Supplementary materials particularly helpful to the teacher.

a. Additional Creative Activities (p. 123)
b. The Brass Family (p. 106)
c. Classroom Presentation to parents (p. 155)
d. Evaluation of Children's Musical Growth (p. 139)
e. Key board Instruments (p. 136)
f. Percussion Family (p. 127)
g. Planning a Music Corner (p. 37)
h. Rhymes and Rhythm (p. 29)
i. String Family (p. 46)
j. The Symphony Orchestra (p. 22)
k. The Woodwind Family (p. 86)

MUSIC

Source: Boardman, Eunice, and Landis, Beth, Exploring Music 3, Holt, Rinehardt and Winston, Inc., N. Y., 1966.

I. Philosophy

See Exploring Music 1.

II. Content

Exploring music at the third grade is encouraged by the following procedures.

1. Through singing
    - a. teaching children to sing expressively
    - b. teaching a song through listening
    - c. teaching a song through reading
2. Through listening
    - a. "Listening to music is an extremely difficult skill. It requires a background of appreciation which takes a lifetime to develop." (p. vi)
    - b. Special recordings are a part of this series and are available through the publisher.
3. Through dance
    - a. "An excellent way for children to comprehend music is for them to interpret it through free movement. Much of the music will be revealed to children when they are permitted to be 'in it' - to express the music as it passes through their minds and feelings into their feet and bodies." (p. vii)
    - b. Singing games and folk dances have musical, movement and social values. This series supports this philosophy
4. Through playing percussion instrument
    - a. A careful explanation of selection and playing

techniques is pictorially explained in the manual. (p. viii & ix)

b. Procedures to have the children experiment with sounds of familiar objects is included. (p. ix)

5. Through playing melody and harmony instruments
    a. Playing with bells is explained (p. x)
    b. Playing the piano at this level is discussed. "The use of the piano should not be limited to the teacher.....it is not expected that children will lear to play the piano in the general classroom, they should be encouraged to explore the key board as an additional means of expanding their musical understanding and enjoyment." (p. x)
    c. Playing the auto-harp is suggested and specific techniques for making this a very meaningful part of their exploring is outlined. (p. x and xi)
6. Through experimentation and children's compositions.
    a. "The children's efforts at musical creation may be primitive and often crude. However, to the degree that they represent their own choices of musical organization, they may be considered creative." (p. xi
    b. Third grade experimentation may take the form of adding a new verse to a familiar song, comparing different ways of playing instruments, improvisation in rhythms or composing a song. (p. xiii)

III. Classroom utilization

1. Ideas inherent in II and III (Book 2)

MUSIC

Manuals

Source: Leonhard, Charles, Krone, Beatrice Perham, Wolfe, Irving, Fullerton, Margaret, Discovering Music Together, Follett Publishing Co., Chicago 1967. Books 1, 2 & 3.

I. Philosophy

1. This series is based on the philosophy that includes three types of learning products; appreciation, musical competencies and musical concepts.
2. The objectives of appreciation and musical competencies are stated in terms of desired behavior. Musical concepts are stated in generalizations about music.

II. Content.

1. Appreciation - Through suggested activities which include recorded material, by the end of the third grade the child should:
    1. Participate in the musical activities with enthusiasm, pleasure and satisfaction.
    2. Respond meaningfully to varied moods expressed by music he hears, sings and plays.
    3. Become increasingly aware of expressive phrasing in music he performs and hears.
    4. Become increasingly aware of differences in contrasting styles of music.
2. Musical Competencies - Through achievement in listening by the end of the third grade the child should:
    1. Be familiar with a range of music of different styles and types.

2. Recognize the direction of melodic movement.
3. Recognize skips and steps in melodic movement.
4. Recognize whether the rhythm of music he hears moves with two, three, or four beats per measure.
5. Identify by sound common musical instruments.
6. Identify tone patterns, rhythm patterns and phrases as same or different.
7. Discriminate with confidence basic contrasts in music.

Through achievement in performance at the end of the third grade the child should:

1. Sing with pleasure an expanding number of songs.
2. Sing accurately within an expanding range (C to E)
3. Sing with expressive phrasing.
4. Vary his tone quality in singing to suit mood of song.
5. Sing familiar tone patterns with syllables, numbers, and or pitch names.
6. Sing simple two part rounds, chants and descants.
7. Play simple tone patterns on bells and piano by ear and from pitch names to accompany singing.
8. Play simple rhythm patterns on rhythm instruments to accompany singing.

Through achievement in rhythmic responsiveness the child should:

1. Move with the rhythm in singing games and action songs.
2. Walk and clap the beat with proper accent.
3. Clap the melodic rhythm of songs he knows.

4. Clap or play rhythm instrument one rhythm pattern against a different rhythm pattern.

Through achievement in creativity the child should:

1. Create introductions, codas, and rhythmic accompaniments to songs to demonstrate his awareness of the mood of songs and style of music.
2. Express the mood of music through bodily movements and dramatization.
3. Improvise songs and sing spontaneously to express his feelings.

Through achievement in understanding notation the child should

1. Show melodic direction with hand levels.
2. Recognize direction and skips and steps in melodic movement in notation.
3. Recognize like and unlike tone patterns and rhythm patterns in notation.
4. Recognize repetition of melodic patterns and phrases in notation.
5. Interpret key signature snad common meter signatures, and apply their meaning in his experience with music.
6. Use the notation in learning sings and accompaniments, and in creating and listening to music.

3. Musical Concepts

   Through suggested activities the child should have an understanding of:

   1. Melodic Concepts - melodic direction and melodic movement.

2. Rhythmic Concepts - fast or slow, even and uneven, pattern in rhythm, pattern in the beat.
3. Concepts of Form - tone patterns, rhythm patterns, and phrases, repetition and contrast, cadence and shape
4. Harmonic Concepts - chord pattern and chord quality.
5. Concepts of meaning in music.

III. Classroom utilization

Inherent in II, 3.

MUSIC

Source: Orff, Carl, Music for Children, Pentatonic B. Schotts
Sohne, Mainz, 1955.

This is the first of a series of books on music for children by the German teacher composer - Carl Orff. This first book is the most important one for our purposes of early childhood education.

I. Leading ideas

1. "Orff's starting point is rhythm, rightly regarded as the most basic of all the elements."
2. Orff uses only simple forms of pentatonic melody in his first musical experiences for children.

II. Implications for educational practices in early childhood education. See IV.

III. References for development of conceptual framework - Inherent in I and IV.

IV. References to Artistic Process

1. Rhythm is not taught mechanically, but "grows from the speech patterns. For the child speaking and singing, music and movement are an indivisible entity."
2. "It is this connection that leads quite naturally from speech patterns to rhythm, from rhythmic patterns to melody. Melody is treated in a similar way. Simple intervals grow almost imperceptibly out of thythm."
3. According to Orff "pentatonic melody makes it easiest for the child to find a mode of expression all its own, without running the danger of erely imitating the overpowering examples of non-pentatonic music."

V. References to artistic response

See IV.

VI. Implications for teacher-child involvement in the art

1. "The purpose of the book," writes Orff, "is to integrate music into the world of the children, to create a musical idiom of maximum appeal to the child and maximum usefulness to the teacher."

2. "Since there is nothing more important for a teacher than to find ways and means of stimulating the creative faculties of children the insistence on pentatonic melody seems fully justified."

VII. References for development of classroom strategies -- See Part C reference Orff - Grace C. Nash.

VIII. References for evaluative techniques in the arts - not applicable.

MUSIC

Source: Orff, Carl (Tr. Arnold Walter) "The Schulwerk: Its Origins and Aims," Music Educators Journal XLIX, No. 5 (April-May 1963)

I. Leading ideas

(This article tells the story of the development of the Schulwerk - a type of music school for children - by its founder, Carl Orff.)

1. "We worked with children for children. The result was the new Schulwerk." "Uppermost in my mind was the creation of a rhythmic education; also the realization of my main idea that music and movement ought to be taught simultaneously, supplementing one another and intimately connected." (p. 69).
2. "'Elemental' was the password, applicable to music itself, to the instruments, to forms of speech and movement...What, then, is elemental music? Never music alone, but music connected with movement, dance and speech--not to be listened to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form it contents itself with simple sequentual structures, ostinatos and miniature rondos. It is earthy, natural, almost a physical activity. It can be learned and enjoyed by anyone--it is fitting for children." (p. 72)

II. Implication for the educational practices of the arts in early childhood education - See I.

III. References for development of conceptual framework - Inherent in I, IV and V.

IV. References to artistic process

1. "Our melodic starting point was the falling minor third; the compass was gradually widened until it reached a pentatonic scale without half tones." (p. 72)
2. Linguistically we started with name calls, counting-out rhymes and the simplest of songs. Here is a world accessible to children." (p. 70)
3. Orff writes that after the Schulwerk was instigated through broadcasts over German radio, with the addition of a new teacher, they added a new aspect--movement.

V. References to artistic response

(They began the broadcasts in the autumn of 1948 with unprepared school children using whatever instruments were available.)

1. "The children were fascinated. As they played, their enthusiasm made its mark on the listener." (p. 72)
2. "The response from the schools was beyond our expectation. Children were excited, they all wanted to learn to play that kind of music." (p. 72)
3. "The broadcasts lasted five years and laid the groundwork for five basic volumes which appeared between 1950 and 1954. Their title--"Music for Children"." (p. 74)

VI. References for teacher-child involvement in the art

1. "What I had in mind was education in the broadest terms, applicable to modestly gifted children and even those with very little talent. I knew from experience that few children are completely unmusical, that almost every child

can comprehend and enjoy music. Incompetent teachers too often fail to recognize what is inherent in the child. Such teachers do a great deal of damage." (p. 72

VII. References to the development of classroom strategies.

1. See IV, 1 and 2.

VIII. References to evaluative techniques in the arts.

1. See V, 2 and 3.

MUSIC

Source: Palisca, Claude V. ed. Music in Our Schools--A Search for Improvement. A Report of the Yale Seminar on Music Education, Bulletin 1964, No. 28, U.S. Department of Health, Education, and Welfare.

I. Leading ideas

1. "The development of musicality is the primary aim of music education from kindergarten through the 12th grade." (p. 6)
2. "From the first grade on, all music teaching should be in the hands of teachers trained in music." (p. 53)

II. Implications for educational practices of the arts in early childhood education.

1. "A basic musicality should be developed before the teaching of reading, notation, composing, or analysis is attempted, for these skills become mechanical and meaningless without it." (p. 6)
2. "Musicality may be developed through vocal and instrumental performance; bodily movement; vocal and instrumental creation, both improvised and written; and by attentive listening and ear training." (p. 6)
3. "Creative rhythmic movement in response to music should be introduced early. Bodily movement can be a preparatory stage for performing on instruments." (p. 6)
4. "Listening must be regarded as another learning activity, not as a means of relaxation and recreation after the rigors of other studies." (p. 8)

5. "Ear training should begin in kindergarten and should continue through all levels of music education." (p. 9)

III. References for development of conceptual framework.

Inherent in II.

IV. References to artistic process.

1. "Instrumental performing should start with simple instruments, rhythmic ones at first, then pitched instruments like the recorder." (p. 8)
2. "A correlative of prime importance to performing is the creating of music.....Improvising, inventing fixed music without writing it down, inventing music and recording it on tape, composing in written notation; these must be continuously cultivated from the earliest grades." (p. 8)
3. "In ear training there should be emphasis not only on pitch and rhythm but also on other musical elements, timber dynamics, tempo, duration, form, style." (p. 9)
4. "The present repertory of school music should be brought in line with contemporary composition and advances in musicology, while being strengthened, also in its coverage of the standard concert literature". (p. 53)

V. References to artistic response

1. "The child should experience, in microcosm, all the preoccupations of a professional musician. He should expect his rhythm to be accurate, his conducting beat firm, his tone clearly produced. Everything must be done honestly, well, and with flair." (p. 9)

2. "Jazz.........is one of the finest vehicles for the improvising-composing-performing complex. The student must learn that each kind of music can have value esthetically, but that each requires a different approach both for the listener and the participant." (p. 10)

VI. References to teacher-child involvement in the arts.

1. "The music class must be recognized as a laboratory whose purpose is to teach by means of physical exposure to music and experimentation with the making of music." (p. 5)

VII. References for development of classroom strategies.

1. "To combat a growing alienation of the music profession from American life and education, a program of bringing musicians, composers, and scholars into the schools in teaching and nonteaching capacities was recommended." (p. 54

2. "Technological advances have created opportunities for audiovisual aids that music teachers have not begun to realize. The successful exploitation of such aids depends ultimately on good teaching, which they cannot replace, upon their careful preparation by teams of musicians, teachers, and technicians." (p. 55)

3. "Besides being an excellent means of self-appraisal, tape recording is ideal for programs of self-instruction and for capturing improvisation, it is also a useful aid to composition." (p. 55)

4. "Children's potential is constantly underestimated in present educational collections and recordings. Too much

of the school repertory now consists of counterfeited and synthetic, rather than genuine, folk and art products. A conscientious and systematic search for authentic sources of suitable repertory is needed." (p. 53)

5. "A continuous sequence of graded listening experiences belongs in a balanced elementary and junior high school curriculum." (p. 53)

VII. References for evaluative techniques in the arts.

None present.

MUSIC

Source: Thresher, Janice M. "The Contributions of Carl Orff to Elementary Music Education" Music Educators Journal, January 1964.

I. Leading ideas

1. Carl Orff's basic philosophy is that music education should develop the child's ability to create--to improvise.
2. "Children should not deal with music in isolation, simply as patterns of tone and rhythm. Always they should deal with it in its setting of human life experience, the setting from which its whole significance derives." (Mursell, James, Education for Musical Growth, Ginn & Co. Boston, 1948, p. 67)
3. In the Orff method the child is led "through natural speech patterns to rhythmic activities, to melodies growing out of these rhythmic patterns to a simple harmony."

II. Implications for educational practices in the arts in early childhood education - See I.

III. References to the development of a conceptual framework - See IV and V.

IV. References to development of artistic process

1. The child must be helped to make his own music which grows out of his own experiences in speaking, singing, moving, dancing and playing.
2. "Rhythm precedes melody, melody precedes harmony." Rhythmic exercises are carried on by hand clapping, knee slapping, stamping and finger snapping."

3. When children are ready for an instrument Orff uses triangles, cymbols, bells, shells, drums, wood blocks. Later he uses the recorder for melodic purposes.

V. References to development of artistic response

1. Orff believes that children should be allowed to discover music for themselves starting on a simple primitive level. He is "not expected to master difficult instruments such as piano or violin before he has experienced music, or is he taught modes and techniques of expression before he has anything to express."

2. Melody evolves as simply and naturally as rhythm--it grows out of the rhythm. "Music based on a five tone scale represents a stage of development which closely corresponds to the mentality of children; the restricted medium makes it possible for a child to find modes of expression of his own without being in danger of merely imitating the powerful examples of other kinds of music."

VI. References for teacher-child involvement in the art

1. "Music education in the elementary school should be conducted in such a way as to encourage an interest and love music that will develop during the child's life time. Mus education is vital to a great degree in the formation of children's attitudes toward music." (p. 47)

VII. References for development of classroom strategies.

1. See IV, 1, 2 & 3.

2. See V, 1 & 2.

VIII. References for evaluative techniques in the arts.

Not applicable.

THEATRE ARTS

Source: Courtney, Richard, Play, Drama & Thought, Cassells & Co., London 1968, (pages 1-264.)

I. Leading ideas

1. Dramatic imagination is the heart of human creativity and therefore if education aims to develop essentially human characteristics drama must be at its center.
2. Theatre arts or drama need to call upon the related fields of philosophy, psychology, anthropology and other disciplines in order to understand the tools by which we may apprehend the human process.
3. The related fields listed in (2) have a bearing on the dramatic impulse.
4. Dramatic education is not training actors for the stage. It is a whole new way of looking at the process of educatio

II. Implications for educational practices of the arts in early childhood education.

1. Since from the first year of life the human child impersona others through his use of his dramatic imagination, it follows that this important way of life be cultivated by an modern method of education.
2. A philosophy of Dramatic Education has evolved. "It starts with the child as a child and it recognizes the dramatic imagination as the essential human quality."(p.260)

III. References for development of conceptual framework.

1. "There is a natural growth from acting - out through fantasy to dramatic play; it is the latter which, becoming internalized and, thereby getting rid of associated action,

becomes the adult's ability to think in abstractions." (p. 260)

2. "Related to all dramatic studies are the concepts and notions of theatre which have varied through the centurie as they have been affected by human activities; and, as drama is the source of all art forms, the sociological approach must include the whole of the aesthetic inquiry. (p. 262)

IV. References to artistic process.

1. "Psychoanalytic studies have also examined aesthetics. Where Freud saw art as the re-creation of unconscious symbols in 'the form of a dream,' Ernst Kris considered it was preconscious (the day dream rather than the dream) Essentially art develops from play; with both the infant and the primitive man 'magic' and 'omnipotence of thought lead to communication with others through artistic creati But, because infantile experiences vary, different forms of art occur in adult life". (p. 261)

2. "Piaget indicates that dramatic play is directly related to the development of children's thought. With any cognitive structure (schema) there are two associated processes: play assimilates new experience to it, and then continues for the mere pleasure of mastery; imitatio then takes place with the parts of the experience in orde to accommodate these within the cognitive structure--play to accommodate, imitation to assimilate. Although imitation and play are directly related to the process of

thought, and to the development of cognition, the dramatic imagination is the key factor - it is this which internalises objects, and which gives them significance for the individual. The fundamental paradigm for human learning is: Perception/ Action/ Description (dramatic and or linguistic); Theory."/ (p. 264)

V. References to artistic response. See IV.

VI. References to teacher-child involvement in the art.

1. "The actor's specific exhibitionism is related to his need to make test-identifications, displacing tension on to imaginary characters. The dramatist tries to resolve the world as he sees it and, often, creates infantile situations through the repetition compulsion..... The producer, identifying with his view of his parents' ideals, attempts to become the artistic parent, both to his artistic children (the actors) and in 'bringing up' the work of the dramatist as if it was his own child." (p. 261)

VII. References for development of classroom strategies.

1. "The content of dramatic play is unconscious symbolic thought based on experience. The purpose of play is to reproduce in symbolic form the unsolved experiences of life and attempt solutions." (p. 260)
2. "A developed culture is based upon play; drama and ritual are the civilized versions of the mechanisms inherent in

play; both the play of the child and the theatre of the adult are versions of the human being's attempt to find security. Also, civilized children and primitive men have certain patterns of thinking in common which are reflected in dramatic activity. These are far-reaching parallelisms in the dramatic patterns and the religious beliefs of folk-lore, mythology, present-day savages and civilized children." (p. 262)

3. "Studies of social groups affect Dramatic Education. First, children's dramatic play occurs in groups and the nature of groups affect the play. Secondly, the participation of an audience is the characteristic difference between drama and other art forms." (p. 262)
4. "Social psychologists consider that play is the method by which children approach the stern realities of adult living. As play is intertwined with the life process, its content varies as the environment changes. Social psychological theories of play indicate that it can act as compensation, or as a way to master reality by scaling everything down to comprehensible patterns, or as self-expression." (p. 263)

VIII. References to evaluative techniques in the arts.

Courtney does not suggest specific objective evaluating procedures. He does, however, sum up his evaluation of drama in education. "Dramatic Education is not, then, training children to go on the stage. The idea of theatre, in fact, only enters as a method with older children and adults. Rather it is a whole new way of looking at the process of education. If dramatic play is such an important factor in a child's life as we have indicated Dramatic Education asks that we centre the educative process upon it." (p. 264)

THEATRE ARTS

Source: Crosscup, Richard, Children and Dramatics. New York:
Charles Scribner's Sons, 1966.

I. Leading ideas

1. Dramatics can be both a means and an end, a process and product.
2. The means and the process are more significant than the end or the product.
3. Crosscup believes that the child is developing most when he is busy doing theatre.
4. Through improvisation children comprehend meaning.
5. Crosscup believes that the teacher can use dramatics as a bridge between education and the child's inner life.

II. Implications for educational practices in the arts in early childhood education.

1. "The validity of an activity does not reside in the activity itself, but in the meaning it has for the child. For an activity to be meaningful to a child he must commit emotion to it." (p. 3).
2. In discussions of the value of the creative dramatizations Crosscup makes definite claims. "For creative activity has its own position, it stands at a point where any discussion of means and ends is semantic and worthless. An act of creation is both a means and end. For the person (in this case the child) who

performs it, it is a probing, an expression, an extension of the self." (p. 8)

3. "The two main media of dramatic art are human speech and the movements of the human body. Speech and movement have their sources in thought and emotion and spring from our impulse to express what we think and feel." (p. 49)

III. References for development of conceptual framework - Inherent in II and V.

IV. References to artistic process - Inherent in I and II.

V. References to artistic response.

1. "The validity of any activity does not reside in the activity itself, but in the meaning it has for the child ....It might be said that the meaning of an activity in the life of a child consists of the pleasure he feels in sensing an enlargement of himself." (p. 3)

2. Mr. Crosscup points out that very young children practice all three art forms, dance, music and drama without the help of the adult world. He suggests therefore "that a good program for pre-school and primary-grade children, the three arts often remain wedded in an almost inseparable way"..........As children grow older he suggests that "the differences in the skills they need to acquire leads to a high degree of separation of the three arts." (p. 108)

VII. References for development of classroom strategies.

1. "Putting on a play, like playing basketball, involves teamwork, as an aspect of teamwork, the subordination of self to the group. It is this subordination, perhaps which creates for the individual a most gratifying sense of belonging, of sharing in purposes and goals." (p. 14)
2. "In dramatics the child's creative vision is subject to change and modifications through the vision of others." (p. 17)
3. "If children are to keep alive their capacity to find language and to use that language to express character and attitude and feeling, they will need a lot of experience with improvisation." (p. 66)
4. " The adults role is to ask questions, to invite comment from the children, occasionally to make suggestions, to watch the acting out closely and perceptively, to point out his observations and invite observations from the children, to help the children reason things through and to help them open their imaginations and their insights." (p. 73)
5. "Back of any dramatization lies extensive experience." (p. 78)
6. "The subject matter of children's dramatizations should be what children have genuinely experienced, whether the experience is real or vicarious." (p. 79)

VIII. References for evaluative techniques in the arts.

Not applicable.

THEATRE ARTS

Source: McCaslin, Nellie, "Imagination is the Beginning," Creative Dramatics in the Classroom, David McKay Co. Inc., New York, 1968 (p. 17-31)

I. Leading ideas

1. Imagination is the spark that sets off the creative impulse.
2. The development of imagination is the beginning of children's creative abilities.

II. Implications for educational practices of the arts in early childhood education.

Inherent in IV and VI.

III. References for development of conceptual framework - none.

IV. References to artistic process

1. The author explains that the term "creativity" may be defined in more than one way. It may be considered in terms of "product or process, depending on whether we are concerned with the solution to a problem, or the way in whihh the problem is solved. If creativity is interpreted as process, it is considered as a new way of seeing, a different point of view, an original idea, or a new relationship between ideas." (p. 17)
2. "Creativity is not a special gift possessed by a fortunate few but, rather, a human capacity possessed to some degree by all men." (p. 18)
3. Concentration (the capacity to hold an idea long enough to do something about it) (p. 21), and organization (the

design or arrangement of the parts) (p. 22) are necessary for satisfactory self expression.

V. References to artistic response

Inherent in references to artistic process.

VI. References for teacher-child involvement in the art.

The author points out that in creative dramatics activities the teacher should remember that he is neither a therapist or a director of theatre. "He is a teacher guiding players, whatever their age in the medium of informal drama." (p. 31)

VII. References for the development of classroom strategies.

1. See IV and VI.

VIII. References for evaluative techniques in the arts.

Not applicable.

THEATRE ARTS

Source: Spolin, Viola "Creative Experience", Improvisation for The Theatre, Northwestern University Press, 1963 (p. 3-17)

I. Leading ideas

1. "Everyone can act. Everyone can improvise". (p. 3)
2. "We learn through experience and experiencing and no one teaches us anything." (p. 3)
3. "If the environment permits it, anyone can learn whatever he chooses to learn, and if the individual permits it, the environment will teach him everything it has to teach. "Talent" or "lack of talent" have little to do with it." (p. 3)
4. "It is highly possible that what is called talented behavior is simply a greater individual capacity for experiencing." (p. 3)
5. This chapter in the book is an attempt to help both the teacher and the student find personal freedom in the theatre. (p. 4)
6. The author outlines her approach and deals specifically with the seven aspects of spontaneity,
    1. Games (p. 4-6)
    2. Approval/Disapproval (p. 6-9)
    3. Group expression (p. 9-12)
    4. Audience (p. 12-14)
    5. Theatre Techniques (p. 14)

6. Carrying the Learning Process into daily life. (p. 14-15)
7. Physicalization (p. 15)

II. Implications for educational practices of the arts in early childhood education.

Inherent in IV, V, VI, & VII.

III. References for development of conceptual framework.

1. The concept of theatre in this book is built around game theory.
2. "The game is a natural group form providing the involvement and personal freedom necessary for experiencing." (p.4)
3. "All the techniques, conventions, etc. that the student-actors have come to find are given to them through playing theatre games." (p. 5)

IV. References to artistic process.

1. "Experiencing is penetration into the environment, total organic involvement with it. This means involvement on all levels, intellectual, physical, and intuitive."(p. 3)
2. "A highly competitive atmosphere creates artificial tensions, and when competition replaces participation compulsive action is the result.....Imposed competition makes harmony impossible; for it destroys the basic nature of playing by accluding self-identity and by separating player from player." (p. 10)
3. "The artist must always know where he is, perceive and open himself to receive the phenomenal world if he is to create reality on stage." (p. 14)

4. "Because of the nature of the acting problems, it is imperative to sharpen one's whole sensory equipment,shal loose and free one's self of all preconceptions, interpretations and assumptions so as to be able to make direct and fresh contact with the created environment and the objects and the people within it." (p. 15)
5. "The world provides the material for the theatre, and artistic growth develops hand in hand with one's recognition of it and himself within it." (p. 15)
6. "Our first concern with students is to encourage freedom of physical expression, because the physical and sensory relationship with the art opens the door for insight." (p. 15)

V. References to artistic response.

1. "The intuitive can only respond in immediacy - right now. It comes bearing its gifts in the moment of spontaneity, the moment when we are freed to relate and act, involving ourselves in the moving, changing world around us." (p. 4)
2. "Spontaneity is the moment of personal freedom when we are faced with a reality and see it, explore it and act accordingly. In this reality the bits and pieces of ourselves function as an organic whole. It is a time of discovery, of experiencing, of creative expression." (p. 4)

3. "In any art form we seek the experience of going beyond what we already know.....This is the role of the artist, to give insight.(p. 16)

VI. References to teacher-child envolvement in the arts.

1. "The first step towards playing is feeling personal freedom. Before we can play (experience), we must be free to do so. It is necessary to become part of the world around us and make it real by touching it, seeing it, feeling it, testing it, and smelling it - direct contact with the environment is what we seek. It must be investigated, questioned, accepted or rejected. The personal freedom to do so leads us to experiencing and thus to self-awareness (self-identity) and self-expression. The hunger for self-identity and self-expression, while basic to all of us, is also necessary for theatre expression." (p. 6)

2. The author carefully explains the great need to be relieved of the approval-disapproval syndrome. This is particularly important in the teacher-child relationship. "We either fear that we will not get approval, or we accept outside comment and interpretation unquestionably........."Approval /disapproval grows out of authoritarianism that has changed its face over the years from that of the parent to the teacher and ultimately to the whole social structure." (p.7)

3. "The language and attitudes of authoritarianism must be constantly encouraged if the total personality is to emerge as a working unit.' (p. 8)

4. "The teacher cannot truly judge good or bad for another, for there is no absolutely right or wrong way to solve a problem: a teacher of wide past experience may know a hundred ways to solve a particular problem, and a student may turn up with the hundred and first. This is particularly true in the arts." (p. 8)

5. "True personal freedom and self-expression can flower only in an atmosphere where attitudes permit equality between student and teacher and the dependencies of teacher for student and student for teacher are done away with. The problems within the subject matter will teach both of them." (p. 8)

6. "Never losing sight of the fact that the needs of the theatre are the real master, the teacher will find his cue, for the teacher too should accept the rules of the game." (p.9)

VII. References for development of classroom strategies.

1. "The game is a natural group form providing the involvement and personal freedom necessary for experiencing. Games develop personal techniques and skills necessary for the game itself, through playing. Skills are developed at the very moment a person is having all the fun and excitement playing the game has to offer - this is the exact time he is truly open to receive them." (p. 4)

2. "Ingenuity and inventiveness appear to meet any crises the game presents, for it is understood during the playing

that a player is free to reach the game's objective in any style he chooses. As long as he abides by the rules of the game, he may swing, stand on his head, or fly through the air. In fact, any unusual or extraordinary way of playing is loved and applauded by his fellow players." (p. 5)

3. "Any game worth playing is highly social and has a problem that needs solving within it.......There must be group agreement on the rules of the game and group interaction moving towards the objective if the game is to be played." (p. 5)
4. "With no outside authority imposing itself upon the players, telling them what to do, when to do it, and how to do it, each player freely chooses self-discipline by accepting the rules of the game. ("its more fun that way") and enters into the group decisions with enthusiasm and trust." (p. 6)
5. "The student cannot always do what the teacher thinks he should do, but as he progresses, his capacities will enlarge. Work with the student where he is, not where you think he should be." (p. 10)

VIII. References for evaluative techniques in the arts.

1. "Theatre techniques are far from sacred. Styles in theatre change radically with the passing of years, for the techniques of the theatre are the techniques of communicating. The actuality of the communication is far more important than the method used." (p. 14)
2. "Methods alter to meet the needs of time and place." (p. 14)

THEATRE ARTS

Source: Wagner, Jearnine and Baker, Kitty, A Place for Ideas--Our Theatre, Principia Press of Trinity University, San Antonio, Texas, 1965.

I. Leading ideas

This book is a compilation of pictures, writings, poems and ideas of children concerning their participation in a children's theatre program in Texas. The authors' philosophy is summed up in the following quotation and formula.

1. "The most important lesson retained from a real learning experience is not factual knowledge, but onés attitude toward this creative work. We should be interested not only in the outcome of a great man's ideas, but in how he becomes stimulated and motivated to project the idea and how he used his own medium to develop it." (p. 16)
2. "The form of an expression has a formula F (E)=SPACE + MOVEMENT + LINE + SHAPE + TEXTURE + COLOR + LIGHT + SOUND + RHYTHM. (p. 36)

II. Implications for educational practices of the arts in early childhood education. See IV & V.

III. References for development of conceptual framework. See IV & V.

IV. Reference to artistic process

1. Space - "One of our groups tackles the space problem by blocking out the sense of sight. With a class seated on a darkened stage, the director has the class try to perceive through the senses of feeling and listening. The whole body

begins to take on another sensitivity and orients itself anew to the various objects in the space. With the lights turned on again we have a discussion about what happened to each individual...To extend the concept of space a class may be taken on a field trip to an empty stadium. There they are allowed to run and feel free--cutting the space in any way they wish, even trying to fill the space with sounds." (p. 37)

2. Movement - "Using sticks as arm extensions, we make large sweeping movements which actually cut the space. This develops a sense of dynamic energy and excitement, causing the entire body to participate in the joy of filling the stage and of making contact with the floor.....Good ideas for theatre are obtained from a study of all kinds of motion: traffic patterns, people working, steam from a cup of hot coffee, cloud movements, lightning, and rain. Inanimate objects can also stimulate a movement expression. The quality of a feather or of a rock can be expressed by a quality of movement." (p. 41)
3. Line - "Experience a line by sliding down a sliding board or running down a garden path." (p. 46)
4. Shape - "A shape does not have to have a literal meaning. Children often make shapes for the sheer joy of making them......A greater pleasure is forthcoming when a shape or part of a shape occurs in repetition, or has a definite relationship to the organization of the whole." (p. 52)

5. Texture - "An awareness of texture can come from observation and explorations on a field trip.....Try to reproduce the feeling of various textures in movement or sound." (p. 61)
6. Color - "In our theatre we extend our sensitivity to color by listening to the music of composers like Offenbach, Stravinsky, and Beethoven. We also do research in libraries and museums to learn how different cultures have used color." (p. 62)
7. Light - "The children experiment with the use of light in space, a pproaching their work with the same attitude of discovery which they use when working in movement or color. They are permitted to explore the use of lights in the stage space, using a simple lighting system which includes spots, floods, border lights and colored gelatines...... By using different colors of light directed from widely separated sources, they can create multiple shadows, even colored shadows by using enough lights from different sources." (p. 66)
8. Sound - "In order to use sound effectively, we need to liste and become more keenly aware of all kinds of sounds about us.....The distant sound of a train or its whistle can tell us something about the weather conditions. The wind can bring a symphony of sound, as do insects, birds, and the traffic." (p. 68)
9. Rhythm - "It is impossible to use movement, sound, color, or light without considering rhythm because it gives form and organization to each of the elements. When the rhythm

of a work is clear, the human mind is able to grasp the full piece with ease and is able to retain it.... when children do exercises in rhythm, they find that they have a grasp of the whole and that rhythm and content are closely knit." (p. 69)

V. References to artistic response

1. Space - "Our stage is an empty space, a tool which the actor can use to present his ideas.....We become aware of the kind of impulses generated in various kinds of space.... A large empty stage is frightening when first approached by an individual. However, the realization that this same space may be used to communicate an idea gives the individual confidence and encouragement. One must not feel that the stage can envelop oneself, but rather that it is a tool for one to use....An actor cuts space when he walks across the stage; this is his business as an actor. A good actor does it with confidence, not thinking of himself, but about his problem of filling the space with an idea.....Any space concept can be recreated on the stage."(p. 37)

2. Movement - "The muscles become organs of perception..... When working on the exercises, every movement expression should demand, as is possible, the complete and fully coordinated physical effort of the student. In this manner a muscular awareness of body tensions and the many qualities of movement are developed....After numerous exercises and

experiences with movement in space, we learn to see that much of the character and background of an individual is expressed by the way in which he visualizes himself in space....Movement is a basic medium of communication. A serious study of movement takes one into various forms of dance, mime, or pantomine." (p. 41)

3. Line - "The first discovery of line by a very young child invariably gives him a sense of discovery. If offered a pencil and free use of large sheets of paper, his ideas will flow freely.....Each person can look for a line in every experience that he has and try to get a muscular feeling for it. Every line has its own life quality." (p. 46)
4. Shape - "Shape is a tactile sensation.....Shapes give a definite sensuous pleasure along with a certain feeling of recognition of mental concepts. They also stir the imagination." (p. 52)
5. Texture - "Emotions can be expressed in dance by the use of texture. Anger can be demonstrated as a rough, jagged, prickly mass of metal, broken glass or prickly mass of metal, broken glass or fire....A piece of music can be taught as a collage of subtle textures.....An awareness of texture comes when you pretend that you are a tall still icicle." (p. 61)
7. Color - "Color affects us strongly every day as it reaches us physically through our sense of sight and affects our nervous system, our emotions, and our minds....

It is a strong force that can bring back a memory or set up a tension." (p. 62) "The quality of a person's characteristics can be expressed in color." (p. 65)

8. Light - "Light can bring out the textural qualities of an object or it can display such textural qualities as soft and hazy or hard and clear....Other experiments demonstrate that light has much the same quality as movement and that it can be used to suggest a rhythm, even a very syncapated rhythm to produce mood and emotion." (p. 66)
9. Sound - "Silence is disturbed by sound in much the same way that the still surface of a lake is rippled with waves when a pebble is thrown into it....Sounds can be described in terms of texture, timbre, color, pitch, direction and time." (p. 68)
10. Rhythm - "Rhythm is basic to the design of any work of art. It is the heartbeat or the pulse that is the life of an art form...when the rhythm of a work is clear, the human mind is able to grasp the full piece with ease and is able to retain it.....As a basic element of expression, rhythm is the most easily grasped and readily understood....A study of rhythm unifies and coordinates our previous experiences with the elements of expression." (p.69)

VI. References for teacher-child involvement in the art

See IV and V.

VII. References for development of classroom strategies - See IV & V

VIII. References for evaluative techniques in the arts. None present.

Also applicable for art and dance.

THEATRE

Way, Brian
Source: [illegible] "The Function of Drama" *Development through Drama*. Longmans, Green & Co. Ltd. London 1967 (available through Humanities Press, N. Y.) (p. 1-9)

I. Leading ideas

1. Brian Way explains the function of drama as "Direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind." (p. 1)
2. "Theatre is largely concerned with communication between actors and audience; drama is largely concerned with experience by the participants, irrespective of any function of communication to an audience." (p. 3)

II. Implications for educational practices of the arts in early childhood education.

1. Inherent in I, VI & VII.

III. References for the development of conceptual framework - not present.

IV. References to the artistic process

1. "Education is concerned with individuals, drama is concerned with the individuality of individuals, with the uniqueness of each human essence." (p. 3)
2. "Talking about the arts, learning and studying in order to appreciate the work of professional artists is one important aspect of the process but not the most important; *actual practising of the arts, at one's own level,* builds firmer foundations, and appreciation." (p. 4)

3. "The idea of drama being a way of teaching can in itself create a confusion by suggesting that drama is a useful tool for teaching other subjects. This is indeed so, but only after drama exists in its own right." (p. 7)

V. References to artistic response

Inherent in "References to Artistic Process" and "References for Teacher-child involvement."

VI. References for teacher-child involvement in the art

1. "Opportunities for drama should be provided for every child and should be the concern of every teacher."(p.6
2. "The aim is constant: to develop people, not drama. By pursuing the former, the latter may also be achieve by pursuing the latter, the former can be totally neglected, if not nullified." (p. 7)

VII. References for development of classroom strategies

1. "Start from where you (teacher) yourself are happiest and most confident; this may be the telling of a story or it may be a simple discussion.....it may be a simpl concern with sharing space and material objects or the complex understanding of racial problems." (p. 8)
2. "Keep reminding yourself that what you are concerned with is the development of everyone of the manifold facets of human beings. (p. 9)

VIII. References for evaluative techniques in the arts .

Not present.

THEATRE ARTS

Source: Way, Brian "A Space Where Anything Can Happen", Development through Drama, Longmans Green, London, 1967. (p. 268-285)

I. Leading ideas

1. "There is really only one entirely and totally wrong environment for drama in education: that is the conventional picture frame stage, raised up at one end of a large room or hall. This particular environment involves an immediate awareness of 'out there'--a single direction of playing." (p. 269)

2. Brian Way maintains that the physical situation in a school does not need to limit its drama program. "Fundamentally," he writes, "what is required is a space where anything can happen....it does not have to be, in the sense of a conventional stage, a particular space which can be used only in a particular manner." (p. 270)

II. Implications for educational practices of the arts in early childhood education.

1. The author makes a plea for visitors to be discouraged and performances to be given. "No infant school child will suffer in any way or lose one fragment of educational opportunity if it never once appears in public throughout the whole of its school life." (p. 281)

III. References for development of conceptual framework

See IV.

IV. References to artistic process

1. Brian Way explains that all his practical suggestions are geared to helping the natural organic development of each individual. The teacher may suggest 'what' but not 'how'. The teacher's role he believes is to "constantly help each young person to develop and enrich his actual approach and achievement through his own effort and consideration, not through any short cut based on consideration of the end product." (p. 268)

2. "Drama," says Way, "is concerned with the logical behavior of human beings, theatre is concerned with the rearrangement of that behavior in order to give an illusion of logic within circumstances of communication that are often wholly illogical. To achieve that illusion is the task of the artist, be he producer or actor, and it is a task that can be fully achieved only through the proper training and continuous practice in the art of theatre." (p. 269)

V. References to artistic response.

See IV.

VI. References to teacher-child involvement in the arts

1. When a classroom is being used for drama Way suggests the following procedures for the teacher.
    1.) Whenever possible move the desks.
    2.) If the desks cannot be moved use them and the space below, above and between them.

3) Avoid imposing the conventional stage playing area.

4) Move from place to place without interfering with the activities.

5) Do not allow visitors.

2. If the school administrator feels that you must share the drama work of the school with the parents, Brian Way makes the following suggestions.

   1) Use only open stage shapes for performance.

   2) Consider the possibility of a program that represents the school as a whole for example, a short demonstration of an early drama class; a demonstration of movement experiences; a dance drama, crowd scene, etc.

   3) "Do everything possible to avoid the over-excited atmosphere of a theatrical occasion." (p. 283)

VII. References for development of classroom strategies

1. Brian Way recommends the use of the classroom with young children. "Children are afraid of too much space. Early work in the classroom helps them to develop a depth of concentration which helps them to be less conscious of space until they are ready to discover and master more space; this can be a slow process--varying in pace with each child--and is deeply bound up with the factor of personal confidence." (p. 272)

2. If the use of a larger room or a hall is available Way believes particular consideration should be given to the following points--sensitivity and sharing space--confidence a

and the use of space--space and relationship to the teacher and class control in space. (p. 275)

3. He further suggests the use of 'rostrum blocks' to give the children experience of exploring and responding to a different dimension in space.

VIII. References for evaluative techniques

None present.

Part B

Multi-Media Materials for Early Childhood Education in the Arts

"Our Age of Anxiety is, in a great part, the result of trying to do today's job with yesterday's tools -- and yesterday's concepts." The truth of this statement by Marshall McLuhan has particular meaning for the teacher of young children. Until recently her chief educational tools were books, and the concepts to be developed those of the pre-television era. With the advent of today's tools, T.V. and radio, electrical recorders and video-tape etc. and the conceptual understandings of today's television child, the picture changed. Teachers now must find relevant material for today's tools in order to deal with today's child in his present environment.

Multi-media materials designed specifically for early childhood education in the arts are few. There are, however, many excellent films, filmstrips and records designed to help the teacher encourage the development of basic language, perceptual, conceptual and motor skills. These materials are frequently applicable to the development of conceptual, perceptual and manipulative skills in the arts. Their use depends largely upon the imagination and understanding of the teacher.

In the necessarily brief period of time devoted to the completion of this source book it was impossible to review all the available films, records and filmstrips. Only those which immediately appeared to have relevance for the teaching of the arts were reviewed. Those found particularly applicable to any one or all of the art components in the C.A.R.E.L. Early Childhood Education in the Arts program were selected. These are listed in this B part of the source book and are available through the following distributors.

1. A.C.I. Productions — 21 West 46 St., New York, N.Y. 10036
2. Contemporary Films, Inc. — 267 West 25 St., New York, N.Y.10001
3. Educational Reading Services — E.64 Midland Ave., Paramus, N.J.
4. Educational Activities, Inc. — P.O.B. 392, Freeport, L. I., N.Y.
5. Encyclopaedia Britannica, Educational Corp.(E.B.E.C.) — 425 N. Michigan Ave., Chicago,Ill. 60611.
6. Film Associates — 11559 Santa Monica Blvd., Los Angele Calif. 90025.
7. International Film Bureau — 332 S. Michigan Ave., Chicago, Ill. 60604.
8. Kimbo Records — Kimbo Music Pub. Co., 701 E. 38th St., Sioux Falls, S.D.
9. McGraw-Hill Book Co. Text Film Division — 327 W. 41st St., New York, N.Y.10036
10. Radim Films — 220 W. 42 St., New York, N.Y. 10036.
11. Sterling Educational Films — 241 W. 34 St., New York, N.Y. 10016.
12. The Macmillan Co., School Division — 866 Third Ave., New York, N.Y. 10022
13. University of California Extension Media Center — 2223 Fulton St., Berkeley, California, 94720.

FILMS

NAME: Art & Motion

Author: Virginia Purcell, Ed.D
Chapman College

Producer:

Collaborator

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art X
Dance X
Literature
Music
Theatre Arts X

Level All levels

Catalog Number Color No. 716

Rental

Sale $167.50

Length 16 minutes

Description:

"Explains motion as an integral element in the visual arts. A dancer and a skater portray motion as found in objects of nature and as organized in space and time. The film graphically reviews important contemporary trends in modern art, emphasizing ways in which artists today utilize motion in painting, mobiles and in camera techniques."

FILMS

NAME: What is Art?
(Art in Action Series)

Author

Producer

Collaborator: Virginia Purcell, Ed.D.
Chapman College

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art X
Dance X
Literature
Music
Theatre Arts X

Level All levels

Catalog Number Color 836

Rental

Sale $65.00

Length 6 minutes

Description:

An introduction to the Art in Action series. The film deals simply and graphically with the elements of all art, color, line, form, light and dark and texture. Briefly it analyzes the function of each element.

FILMS

NAME: Color (Art in Action Series)

Author

Producer

Collaborator: Virginia Purcell, Ed. D.
Chapman College

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component

Art	X
Dance	X
Literature	
Music	
Theatre Arts	X

Level All Levels

Catalog Number Color 837

Rental

Sale $65

Length 6 minutes

Children explore the wonders of color in nature, in pigments, in yarn, clay, wood and other art materials. Avoiding formal color harmonies, the film stimulates interest in experimentation, encourages children to "put colors together in their own way." "Make them say what you want them to say."

FILMS

NAME: Light & Dark
(Art in Action Series)

Art Component

Art	X
Dance	X
Literature	
Music	
Theatre Arts	X

Level All levels

Catalog Number Color 839

Rental

Sale $65.00

Length 6 minutes

Author

Producer

Collaborator: Virginia Purcell, Ed.D
Chapman College

Corporation: Encyclopaedia Britannica
Education Corporation

Description:

"Striking camera studies in light, shadow, and gradation of color illustrate the meaning of values in art."

FILMS

NAME: Texture
(Art in Action Series)

Art Component

Art	X
Dance	X
Literature	
Music	
Theatre Arts	X

Level All levels

Catalog Number Color 840

Rental

Sale $65.00

Length 6 minutes

Author

Producer

Collaborator: Virginia Purcell,
Ed.D
Chapman College

Corporation: Encyclopaedia Britannica
Education Corporation

Description:

"The exploration of surfaces -- hard, rough, soft, and smooth -- provides a tangible approach to understanding textural qualities in art."

FILMS

NAME: Line
(Art in Action Series)

Author

Producer

Collaborator: Virginia Purcell, Ed.D.
Chapman College

Corporation: Encyclopaedia Brittannica
Education Corporation

Art Component
Art X
Dance X
Literature
Music
Theatre Arts X

Level All levels

Catalog Number Color 841

Rental

Sale $65.00

Length 6 minutes

Description:

"Variations in the qualities of lines may be found in nature -- in lines on rocks, on a tiger, and in the trail made by a snail. Combining imaginative photography with animation, this film clarifies line movement and suggests to children the creative possibilities of materials such as thread, rope, and wire as well as paint, chalk and crayon."

NAME: Form
(Art in Action Series)

Author

Producer

Collaborator: Virginia Purcell, Ed.D.
Chapman College

Corporation: Encyclopaedia Britannica Education Corporation

Description:

Art Component

Art	X
Dance	X
Literature	
Music	
Theatre Arts	X

Level All levels

Catalog Number Color 842

Rental

Sale $65.00

Length 6 minutes

"Demonstrates how the character of an object is revealed through its form. Young viewers, identifying themselves with the children in the film, will enjoy the "What is it?" game with forms that have a name."

FILMS

Art Component	
Art	X
Dance	
Literature	
Music	
Theatre Arts	

NAME: Harold and the Purple Crayon

Author: Crockett Johnson

Level K-3

Producer: David Piel (A George K. Arthur presentation)

Catalog Number

Collaborator: Music-Jimmy Carroll
Narration-Norman Rose

Rental $16.50

Sale $165.00

Corporation: Contemporary Films, Inc.

Length 9 minutes

Description:

Harold is the creation of Crockett Johnson. He is a small snub-nosed boy who draws his way in and out of trouble with his purple crayon. Finally when he is tired of adventures he finds his way home, draws up the covers and goes to sleep.

FILMS

NAME: The Little Giraffe

Art Component
Art X
Dance
Literature
Music
Theatre Arts

Level K-3

Author

Catalog Number

Producer: Teresa Badzian,
Puppet Film Studios
Lodz, Poland

Rental $7.50

Sale $110.00

Collaborator

Length 8 minutes

Corporation: Contemporary Films, Inc.

Description:

A puppet film enacted by toys. A stuffed felt giraffe is thrown into the air from a merry-go-round and lands on a hedghog. After his mother picks out the spines there is a ride across town to find a gas station where a deflated toy can be blown up again. There are many other charming toys, minature sets and lovely music and effects. There is no narration or dialogue.

FILMS

NAME: Serenal

Producer: Norman McLaren

Collaborator

Corporation: International Film Bureau

Art Component

Art	X
Dance	X
Literature	
Music	X
Theatre Arts	

Level 1st,-3rd grade

Catalog Number

Sale $35.00

Length 3 minutes 3 seconds

Description:

A fantasia of patterned sound. A flow of abstract images, pyrotechnics of light and color stream up and down the screen to the music of Trinidad's Grand Curucaya Orchestra.

FILMS

NAME: A Scrap of Paper and a
Piece of String

Author

Producer: John Korty for
N.B.C. Exploring

Collaborator: Narration - Eliot Reid

Music: William H. Brown
Mike Fender
Wally Hedrick

Corporation: Contemporary Films, Inc.

Art Component
Art X
Dance
Literature
Music
Theatre Arts

Level K-3

Catalog Number

Rental $5.00

Sale $75.00

Length 6 minutes

Description:

"Produced in a special technique of string animation. It tells the story of the friendship between a scrap of paper and a piece of string. An original score of Dixieland Jazz and the antics of both paper and string delight children."

FILMS

NAME: Little Blue and
Little Yellow

Author: Leo Lionni

Producer: David Hilberman

Collaborator

Corporation: Contemporary Films, Inc.

Art Component
Art X
Dance
Literature X
Music
Theatre Arts

Level K & 1st grade

Catalog Number

Rental $5.00

Sale $125.00

Length 10 minutes

Description:

"The award-winning children's book fashioned into a fully animated film, as [illegible] its main characters abstract splotches of pure color. When Little Blue and Little Yellow hug each other they both become green, and their parents don't know them. This makes them so sad that they cry blue and yellow tears, sort themselves out, and are happily re-united with their parents."

FILMS

NAME: The Waters Edge

Author

Producer

Collaborator: Musical Score - Frank Lewin

Corporation: Encyclopaedia Britannica Education Corporation

Art Component
Art X
Dance
Literature
Music X
Theatre Arts

Level Grade 3

Catalog Number Color 236

Rental

Sale $185.00

Length 12 minutes

Description:

This luminous camera study of natural water forms, from the quiet of a melting icicle to the pounding of the waves, is set to music by Frank Lewin.

FILMS

NAME: Discovering Art Series

Author

Producer: A Paul Burnford Production

Collaborator: Jack Stoops, Ed.D.

Art X
Dance
Literature
Music
Theatre Arts

Level Teacher

Catalog Number

Rental

Sale 10 films - $1700

Length

Corporation: Film Associates

Description:

This award winning series of ten films would be particularly important in teacher training and in-service workshops. Although too old for young children, they are excellent for older children and adults. They may be purchased individually or in a package. The titles length and individual price are as follows:

1. "Discovering Color" - 16 minutes - $175.00
2. "Discovering Composition in Art" - 16 minutes - $175.00
3. "Discovering Creative Pattern" - 17 minutes - $180.00
4. "Discovering Dark and Light" - 18 minutes - $200.00
5. "Discovering Form in Art" - 21 minutes - $225.00.
6. "Discovering Harmony in Art" - 16 minutes - $185.00
7. "Discovering Ideas for Art" - 15-1/2 minutes - $175.00
8. "Discovering Line" - 17 minutes - $180.00
9. "Discovering Perspective" - 14 minutes - $160.00
10. "Discovering Texture" - 17-1/2 minutes - $180.00.

FILMS

NAME: Art and You

Art X
Dance
Literature
Music
Theatre Arts

Level 3rd grade & teach

Catalog Number
Rental
Sale Color-$120.00
B/W - $60.00
Length 11 minutes

Author

Producer

Collaborator: A Stuart Roe Film

Corporation: Film Associates

Description:

"Art is a way in which we express our feelings and thoughts about ourselves or about the world of people and nature in which we live. Some of us attempt to reproduce what our eyes see; others prefer to express only personal feelings. When we use paint or other materials to express what we think and feel and see, we are creating art."

Although this film is not specifically recommended for primary grade children, it is felt to be an excellent film for teachers.

FILMS

NAME: Circus

Art X
Dance
Literature
Music
Theatre Arts

Author

Producer

Collaborator: A Willis E. Simms Film

Corporation: Film Associates

Level K-3 and teachers

Catalog Number

Rental

Sale $100.00

Length 8 minutes

Description:

> "This delightful and charming film was created and drawn by children. Its highly imaginative and colorful scenes illustrate the various activities of a circus from a child's eye point of view. The film is designed to stimulate and motivate its viewers in their own creative activities."

FILMS

Art Component
Art ____
Dance X
Literature ____
Music X
Theatre Arts ____

NAME: Dance Your Own Way

Level 1-3

Producer

Catalog Number ____

Collaborator

Sale $110 (color)

Corporation: University of California
Extension Media Center

Length 11 minutes

Description:

"On a grassy hilltop young children come with their teacher to listen to music and dance. At first they clap their hands, then, as they begin to feel the rhythm, they sway and begin to use their whole bodies. A narrator explains what is happening and suggests that everyone can learn to feel the pulse and mood of music and enjoy expressing what he feels by dancing."

(This film is suggested for child viewing. However, viewing by teachers and teachers in training may be even more productive.)

FILMS

NAME Rhythm in the Zoo

Author

Producer

Collaborator: Dick Ford

Corporation: McGraw Hill Films

Description:

Art Component
Art ____
Dance X
Literature ____
Music X
Theatre Arts X

Level K-3

Catalog Number Color-402210
B/W - 402209

Rental ____

B/W - $75.00
Sale color-$150.00

Length 12 minutes

Dancer Dick Ford leads a group of children from one imaginary animal to another, as they interpret their feeling for the animal and the accompanying musical sounds.

Art Component
Art X
Dance X
Literature
Music
Theatre Arts

FILMS

NAME: Christmas Cracker

Level K-3

Producer: National Film Board of Canada

Catalog Number

Collaborator

Sale $110.00 (color)

Corporation: Contemporary Films, Inc.

Length 9 minutes

Description:

"A sparkling frolic in three acts, each introduced by a jester in traditional costume. In the first act, boy and girl paper cut-outs move to an arrangement of Jingle Bells, followed by a dime-store rodeo with toys. The third act, an attempt to top a Christmas tree with the brightest star of all, has strong appeal for today's space minded youngsters."

FILMS

NAME: The Magic Fiddle

Author

Producer: Jan Mathesen

Collaborator: Michael Forlong

Choreography by Gerd Kjoloas

Danced by Norweign Ballet Co.

Corporation: Contemporary Films Inc.

Art Component	
Art	
Dance	X
Literature	X
Music	
Theatre Arts	X
Level	K-3
Catalog Number	
Rental	$7.50
Sale	$150.00
Length	15 minutes

Description:

"This is a delightful folk tale about a young man who is given a magic fiddle by a beggar. When he plays everyone dances wildly. The sheriff, whose dignity has been affended, carries him away to the gallows. His last request is for the return of the magic fiddle. As he plays the crowd dances and he escapes into the forest."

FILMS

NAME: Three Fox Fables

Author: Aesop

Producer

Collaborator - Grace Storm, MA.
University of Chicago

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art ____
Dance ____
Literature X
Music ____
Theatre Arts X

Level K-3

Catalog Number B/W - 387

Rental ____

Sale $70.00

Length 11 minutes

Description:

Using live animals three of Aesops fables come to life. 1) The Fox and the Grapes 2) The Fox and the Crow, 3) The Fox and the Stork.

FILMS

NAME: Hare and the Tortoise

Author: Aesop

Producer

Collaborator: Grace Storm, M.A.
University of Chicago

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art ____
Dance ____
Literature X
Music ____
Theatre Arts X

Level K-3

Catalog Number B/W - 381

Rental ____

Sale $70.00

Length 11 minutes

Description:

This well known Aesop fable comes to life as real animals play the roles. The wise old owl is the judge. The sly fox lays out the course for the race and the slow and steady tortoise wins the race.

FILMS

NAME: The Fox and the Rooster

Author: Aesop

Producer

Collaborator: Grace Storm, M.A.
University of Chicago

Corporation: Encyclopaedia Britannica
Education Corporation

Description:

Art Component
Art
Dance
Literature X
Music
Theatre Arts X

Level K-3

Catalog Number B/W 540

Rental

Sale $70.00

Length 11 minutes

An adaptation of one of Aesop's fables. Interesting factor which makes this film particularly valuable is that real animals play the roles.

FILMS

NAME: The Ugly Duckling

Author: Hans Christian Anderson

Producer

Collaborator: Grace Storm, MA.
University of
Chicago

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art
Dance
Literature X
Music
Theatre Arts X

Level K-3

Catalog Number Color 581-
B/W 826
Rental

Sale C-135.00-
B/W-70.00
Length 11 minutes

Description:

This film uses real animals to tell the classic tale about the struggles of a baby swan.

FILMS

NAME: The Dragon's Tears

Art Component
Art X
Dance
Literature X
Music X
Theatre Arts

Author

Level K-3

Producer: John Korty

Catalog Number

Collaborator: Exploring N.B.C.

Rental $5.00

Sale $75.00

Corporation: Contemporary Films, Inc.

Length 6 minutes

Description:

"For young children, this entertaining animated film is based on a story by Hirosuke Hamada, a contemporary Japanese writer of children's stories. The art of story telling is here delightfully exemplified with art work and music appropriate to a Japanese story. An opportunity to acquaint children with literature of another country."

FILMS

NAME: The Owl and the Pussy Cat

Author: Edward Lear

Producer: Jon Korty, for N.B.C.
Exploring

Collaborator: Cyril Richard,
Narrator
Paul Nassau, Music

Corporation: Contemporary Films, Inc.

Art Component
Art ______
Dance ______
Literature X
Music ______
Theatre Arts ______

Level K-3

Catalog Number ______

Rental $5.00

Sale $75.00

Length 6 minutes

Description:

A colorful animated version of the children's poem by Edward Lear. Simple, relaxed and easy it has its own musical score.

NAME: The Monkey Who Would Be King

Art Component
Art
Dance
Literature X
Music
Theatre Arts

Author

Producer

Level K & 1

Collaborator: Ruth O. Bradley
San Jose State College

Catalog Number Color 1466 B/W-146

Rental

Corporation: Encyclopaedia Britannica
Education Corporation

Sale C|$135, B/W-$70.

Length 11 minutes

Description:

"When the mighty lion decides he's tired of being king, the monkey snatches his crown. Through a clever plot, planned by the fox, the monkey learns it takes more than a crown to make a king."

FILMS

NAME: The Night Before Christmas

Author: Clement Moore

Producer

Collaborator

Corporation: Encyclopaedia Britannica Education Corporation

Description:

Art Component
Art
Dance
Literature X
Music X
Theatre Arts X

Level K-3

Catalog Number Color 915-B/W 914

Rental

Sale C-$135.00 B/W - 70.00

Length 11 minutes

This film portrays a lively re-enactment of Clement Moore's classic poem, A Visit from St. Nicholas. It has an original musical score with authentic 19th century costumes and setting.

FILM

NAME: Corral

Producer: National Film Board of Canada

Collaborator

Corporation: Radim Films

Art Component
Art ____
Dance ____
Literature X
Music X
Theatre Arts ____

Level K-3

Catalog Number ____

Sale $55

Description:

"A cowboy in Alberta cuts a half-wild horse from the herd, lassoes and saddles it, and in a wild ride gallops off over the prairie. Sweeping photography and dramatic closeups capture the excitement of cowboy life. Expressive guitar music, without titles or commentary, accompanies the film throughout.

Much of the same excitement is felt when reading Will Jame's Smoky and Little Britches by Ralph Moody."

FILMS

NAME: Morning on the Lievre

Art Component	
Art	X
Dance	
Literature	X
Music	X
Theatre Arts	

Author

Level Grades 2 & 3

Producer: National Film Board of Canada

Catalog Number Color-2148

Rental

Collaborator

Sale $167.50

Length 14 minutes

Corporation: Encyclopaedia Britannica Education Corporation

Description:

Explores the world of poetic imagination by revisiting the Laurentian Country of Quebec and the river Lievre. The poem by Archibald Lampman comes alive as we travel the river as seen through the poets eyes, and accompanied by music composed for the film. (This film has won six international awards.)

FILMS

NAME: Hailstones & Halibut Bones

Author: Mary O'Neill

Producer: N.B.C. TV - Exploring

Collaborator: Celeste Holm

Corporation: Sterling Educational Films

Art Component
Art X
Dance X
Literature X
Music
Theatre Arts X

Level K-3

Catalog Number

Sale $70.00 (color)

Length 6 minutes

Description::

As Celeste Holm reads Mary O'Neill's poem the screen shifts constantly to present a visual accompaniment to the word pictures.

FILMS

Art Component

Art	X
Dance	
Literature	X
Music	
Theatre Arts	X

NAME: Puss in Boots

Author

Producer: Puppets Made by
Dietz Brothers-Germany

Level K-3

Catalog Number B/W - 1617

Rental

Sale $102.50

Length 16 minutes

Collaborator: Grace Storm MA
University of Chicago

Corporation: Encyclopaedia Britannica
Education Corporation

Description:

This well known folk tale is told with animated puppets made by famous craftsmen in Germany.

FILMS

Art Component

Art	
Dance	X
Literature	X
Music	X
Theatre Arts	

NAME: Chairy Tale

Level K-3

Producer: Norman McLaren

Catalog Number

Collaborator: Music by-Ravi Shankar & Chatur Lal.

Sale $60.00 B/W

Length 10 minutes

Corporation: International Film Bureau

Description:

"This film is a cinematic fantasy. When a young man tries to sit down on a chair only to find that it has a will of its own, things happen. The pantomine of a man and a chair struggling for mastery and then for understanding against the fascinating rhythms of East Indian music is a stimulating experience."

FILMS

NAME: The Little Mariner

Author

Producer: Tiger Productions

Collaborator

Corporation: Encyclopaedia Britannica Education Corporation

Art Component

Art	X
Dance	X
Literature	X
Music	X
Theatre Arts	X

Level 1st - 3rd grade

Catalog Number Color 2306

Rental

Sale $265.00

Length 20 minutes

Description:

"Music and visuals reveal the dreams and ambitions of a boy as he sails his small boat in the Long Beach harbor. Without dialogue, this film offers new avenues to creative expression for children of all ages."

FILMS

NAME: Playing Good Music -
The String Quartet

Author

Producer

Collaborator: The Fine Arts
Quartet

Corporation: Encyclopaedia Britannica
Education Corporation

Description:

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level 3rd Grade

Catalog Number B/W - 937

Rental

Sale $86.00

Length

"The performance technique of the Fine Arts Quartet, shown in close-up, illustrates bowing, fingering, teamwork, and the ways in which the musical ideas and leadership pass from one player to another."

FILMS

NAME: The Symphony Orchestra
(2nd edition)

Author

Producer

Collaborator: Ralph E. Rush, Phd.
University of Southern
California

Corporation: Enclyclopaedia Britannica
Education Corporation

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level Gr. 3 & 2 (?)

Catalog Number Color-1482 B/W-14

Rental

Sale C-$167.50 B/W-$86

Length 14 minutes

Description:

"Traces the development of the orchestra from an ensemble of five string players to the present-day large symphonic organization. Examples from master works of three centuries are used to demonstrate the contribution of each major development in the orchestra. Excerpts from the works of Dvorak, Mozart, Bach, Wagner, and Berlioz are played by the Vienna Symphony Orchestra, conducted by Hans Swarowsky."

FILMS

NAME: The Percussion Group
(2nd Edition)

Author

Producer

Collaborator: Ralph E. Rush, Ph.D
University of
California

Corporation: Encyclopaedia Britannica
Education Corporation

Description:

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level 3rd grade(possib.
2nd)

Catalog Number Color-1486-B/W
1487

Rental [illegible]

Sale C-$135 B/W-$70

Length 11 minutes

"Provides an introduction to the study of percussion instruments and presents an exciting demonstration of the contribution each instrument makes to the rhythmic pattern of a composition and to the total tone of the symphony orchestra."

FILMS

NAME: The Woodwind Choir
(2nd Edition)

Author

Producer

Collaborator: Ralph E. Rush, Phd.
University of California

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level Gr. 3 & 2(?)

Catalog Number Color-1492, B/W 1493

Rental

Sale C-$135-B/W-70.0

Length 11 minutes

Description:

"The various instruments in the woodwind choir are introduced in the warmup room of a concert hall. Then, at a concert, the woodwinds are heard in solo roles, as a chamber group, and as an important part of the whole symphony orchestra."

FILMS

NAME: The String Choir
(2nd Edition)

Author

Producer

Collaborator: Ralph E. Rush, Phd.
University of Southern California

Corporation: Encyclopaedia Britannica Education Corporation

Art Component
Art ______
Dance ______
Literature ______
Music X
Theatre Arts ______

Level Grade 3 & 2(?)

Catalog Number Color 1488 B/W 1489

Rental ______

Sale C-$135.-B/W $70.

Length 11 minutes

Description:

"Portrays the string choir, with its great flexibility and range of tone, as forming the solid core of the symphony orchestra. Offers vivid examples of the distinctive tonal qualities of each string instrument and illustrates the role of the string ensemble in the orchestra."

FILMS

NAME: The Brass Choir (2nd Edition)

Author

Producer

Collaborator: Ralph E. Rush
University of
Southern California

Corporation: Encyclopaedia Britannica
Education Corporation

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level Grade 3-possibly

Catalog Number Color 1490-B/W 1491

Rental

Sale C-$135 B/W-$70.

Length 11 minutes

Description:

"Demonstrates the versatility of brass instruments in solo parts and full orchestral compositions. Traces the origins of the most important brass instruments and demonstrates their tone and range. The entire brass choir is heard in a composition which illustrates the role of brasses in the modern symphonic composition."

FILM STRIPS

Art Component
Art X
Dance
Literature
Music
Theatre Arts

NAME: Art in Our Classroom

Producer

Level K-3

Catalog Number 8140

Collaborator: Everett E. Saunders
Northwestern University

Sale $36.00

Corporation: E. B. E. Corporation

Description:

This series is designed to give special help to both children and teacher as the children develop creative art expression. Craft techniques are emphasized. It is a "how to do it" series.

The series includes:

We Work with Paper & Scissors
We work with Papier-Mache
We work with Clay
We make designs with needle and thread
We make stick puppets
We print Designs and Pictures

FILM STRIPS

Art Component
Art
Dance
Literature X
Music
Theatre Arts

NAME: Fairy Tale Ma gic Stories

Producer

Collaborator

Corporation: E. B. E. Corporation

Level K-3

Catalog Number Sound filmstrip 6429

Sale $90.00

Description:

Ten full color filmstrips (approximately 45 projection frames each); 10 Long playing 33-1/3 r.p.m. records with synchronized narrations; Matching Teachers Guide narration.

Titles of Stories

Ali Baba and the Forty Thieves
The Elves & the Shoemaker
Hansel and Gretal
Jack and the Bean Stalk
Rumplestilskin
Sleeping Beauty and the Prince
Snow White and Rose Red
The Thief of Baghdad
The Three Bears
The Toy Soldier

"This series is designed to help the children enjoy the richness of literature."

Art Component
Art ____
Dance ____
Literature X
Music ____

FILM STRIPS

NAME: Adventure Stories

Level 3rd grade
Catalog Number 868C

Producer: Walt Disney Productions

Sale Single strip
$6.00 - Series
(8) - $48.00

Collaborator: Paul A. Witty Ph.d.

Northwestern University

Corporation: E.B.E Corporation

Description:

These filmstrips are designed to acquaint children with some of the well-known children classics, Peter Pan, The Wind in The Willows, The Legend of Sleepy Hollow; Peter and the Wolf; The Brave Little Tailor, Adventures of Johnny Appleseed. Filmstrips average 50 projection frames each.

FILM STRIPS

NAME: Tales of Jiminy Cricket

Producer: Walt Disney Productions

Collaborator

Corporation: E.B.E. Corporation

Art Component

Art ____

Dance ____

Literature X

Music ____

Theatre Arts ____

Level K-3

Catalog Number 6402

Sale 6.00 each.
Records 3.00
Total - $60.00

Description:

This is a Walt Disney multi-media teaching kit. Each series contains 8 filmstrips, four 12" LP, 33-1/3 r.p.m. records. Titles of stories include:

The Tortoise and the Hare

R'Coon Dawg

Little Hiawatha

The Ugly Duckling

A Ducky Decision

Pluto's Fledgling

The Brave Engineer

Chicken in the Rough

FILM STRIPS

NAME: Tales of Jiminy Cricket

Producer: Walt Disney Productions

Collaborator

Corporation: E. B. E. Corp.

Art Component
Art ____
Dance ____
Literature X
Music ____
Theatre Arts ____

Level K-3

Catalog Number Series 6403

Sale $60.00 complete

Description:

This is a Walt Disney multi-media teaching kit. Each series contains 8 filmstrips, four 12" L.P. 33-1/3 R.P.M. records. Titles include:

The Wise Little Hen
Jiminy Cricket in Dutch
Donald's Apple Orchard
The Grasshopper and the Ants
The Country Cousin
The Golden Touch
Lend a Paw
Bootle Beetle

FILM STRIPS

NAME: City Rhythms (includes record & book also)

Art Component
Art X
Dance
Literature X
Music X
Theatre Arts

Producer

Level K-2nd grade

Collaborator

Catalog Number

Corporation: Educational Reading Service
East 64 Midland Ave.,
Paramus, N.J.

Sale $20.00

Description:

"This multi-media set consisting of a filmstrip, record and book tells the story of Jimmy, a Negro boy who discovers the sights and sounds of city life. It is a happy, poetic story for children to identify with."

FILM STRIPS

NAME: Reading Readiness/Communications Skills Kit. (Disney)

Producer

Collaborator: Paul A. Witty Phd.
Northwestern University

Art Component

Art	
Dance	
Literature	X
Music	
Theatre Arts	
Level	K-1
Catalog Number	Filmstrip/Record, Book Series 64.
Sale	$93.84

Corporation: E.B.E. Corporation

Description:

This multi-media materials kit may add to the child's appreciation of and participation in literature activities. Through the use of these visual stories, records and books the teacher helps the child motivate his senses of learning. The records have narration and sound effects and music. The filmstrips average 50 projection frames each. Stories include:

Alice in Wonderland

Bambi

Cinderella

Dumbo

Lady and the Tramp

Peter Pan

Pinocchio

Snow White

FILM STRIPS

Art Component
Art X
Dance
Literature X
Music
Theatre Arts

NAME: Hans Christian Anderson Stories

Level 3rd Grade

Producer

Catalog Number 8530

Collaborator

Sale Single strip-$6.00
Series (6) - $36.00

Corporation: E. B. E. Corporation

Description:

Stories included are Hans Clodhopper; The Tinder Box; The Shepherdess and the Chimney Sweep; The Swinherd; Thumbelina; The Little Mermaid.

Danish artists Helga and Beate Neergaard utilize the collage art techniques, using bits of paper, fur, cloth and feathers to capture the highlights of these stories. The filmstrips average 39 projection frames each.

FILM STRIPS

NAME: Exploring Music Reading
(1 Full color filmstrip
& 1 record)

Producer

Collaborator

Corporation: Educational Activities
Inc.

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level Grades 1-3

Catalog Number

Sale $10.98

Description:

"A delightfully creative approach to music reading using sight and sound and presented in story-book form. As a sequel to Introduction to Music Reading, this set introduces new material. The concept that notes move by step and skip; the 6th note; 4/4 meter and the letter of the C. Saale. Teacher's manual included."

FILM STRIPS

Art Component
Art
Dance
Literature
Music X
Theatre Arts

Level Grades 1-3

Catalog Number

Sale $10.98

NAME: Introduction to Music Reading (1 Full color Filmstrip & 1 record)

Producer

Collaborator

Corporation: Educational Activities, Inc.

Description:

"Basic elements of music reading are presented by record (sound) and filmstrip (sight). Children learn by participating in rhythmic activities; singing, playing simple melody instruments and associative techniques. Excellent for beginning instrument classes as well as beginning sight readers. Teacher's guide included."

Art Component
Art
Dance
Literature
Music X
Theatre Arts

FILM STRIPS

NAME: The Folksongs of Africa
(plus one record)

Level K-3

Producer:

Catalog Number

Collaborator

Sale $19.75

Corporation: Educational Reading Service
East 64 Midland Ave.
Paramus, N.J.

Description:

"Two filmstrips and one record tell by sight and sound the rich heritage of African folk music."

RECORDS

NAME: Rhythms For Today

Producer: Carrie Rasmussen, & Violette Stewart

Corporation: Educational Activities, Inc.

Art Component
Art
Dance X
Literature
Music
Theatre Arts

Level K & 1st grade

Catalog Number Album No. 29
Price $10.95

Description:

"Up dated rhythms include sounds and experiences with which pupils are familiar. Children cannot help but move to the lively piano music, and they will be enthralled by the sound effects -- clocks tick, monkeys chatter, witches screech, drummers drum, fire engines clang and rockets blast off."

RECORDS

NAME Animal Rhythmics

Art Component
Art ______
Dance X
Literature ______
Music ______
Theatre Arts ______

Level K-3
Catalog Number ______
Price ______

Producer - Gloria & Douglas Evans
Distributor - Kimbo Records

Description:

This is a series of twelve rhythmic mimetic activities and basic exercises. Interesting adventures such as animal talk, Mother Goose Parade; Squeaky the Mouse; deodorized skunks; Spunky the Monkey; Aristo-cats; I'm a Dingbat; Genevieve the Giraffe; Hippety Hoppety Frogs; I'm an inchworm; Don't make friends With a Spider and Filie the Elf assist the children in movement exploration. The records have both vocal and instrumental sections and offer many helpful ideas to both teacher and children.

RECORDS

NAME Creative Fundamental Rhythms and Dance

Producer: Jeanette Le Captain, Early Childhood Rhythms Specialist

Corporation: Educational Activities, Inc.

Art Component

Art	
Dance	X
Literature	
Music	
Theatre Arts	

Level K & 1st grade

Catalog Number AR 520

Price $10.00

Description:

"A new and unique approach to movement offering a complete program of rhythmic activities for nursery, kindergarten and first grade. Movement is presented in its most elementary form and progressively advances into actual dance steps. With this easy step-by-step method developed in the author's classroom even the poorly coordinated child is able to achieve better body control. Imaginative stories, games and illustrations are used to encourage creativeness. Original music was composed for this complete course with rhythms and tempos the small child can hear and understand."

RECORDS

NAME Multi-Purpose Singing Games

Producer: Henry Glass

Corporation: Educational Activities Inc.

Art Component
Art ______
Dance X
Literature ______
Music X

Level Grades K-2
Catalog Number EALP 510
Price $5.95

Description:

"For physical education, music, or a needed break in the classroom day these fun and action singing games will fill the bill. They were developed by Henry "Buzz Glass," a master teacher, and are sung and played in a friendly manner. Not only do they relieve tension through large body movements, they also develop listening skills, teach body awareness, handedness, coordination, agility and encourage interpretive dramatic expression."

RECORDS

NAME: Learning As We Listen

Producer:

Corporation: Educational Reading Service

Art Component
Art ______
Dance X
Literature ______
Music X
Theatre Arts ______

Level K

Catalog Number ______

Price $95.77

Description:

This is a series of 30 recordings for young children designed to give listening and imagining help to make learning fun. These long-playing durable records motivate children and stimulate learning activities. Gay songs and rhythms encourage children in developing a greater appreciation of sound and melody. They learn to listen appreciatively as they are exposed to a variety of music, simple stories and early concepts. Familiar experiences and activities assume new dimensions because these recordings help heighten a child's awareness and interest in his own environment."

Art Component
Art ________
Dance X
Literature ________
Music X
Theatre Arts ________

RECORDS

NAME: Swingin' Thru The Seasons

Producer: George Lovering, Elementary Music Director, Baldwin, N.Y.

Level 1-3

Catalog Number EA 515

Corporation: Educational Activities Inc.

Price $5.95

Description:

"Classroom Teachers, Music Teachers - Original, up-to-date, tested songs for "sing-along", creative rhythms and assembly programs. Catchy, singable lyrics and swingin' music to add zest to your music program. Some tunes are suitable for melody flute accompaniment. Side 1 - Lively vocal with piano accompaniment; Side 2 - music only."

RECORDS

NAME: Learning Basic Skills To Music

Producer: Harlan Palmer,
Los Angeles, California

Corporation: Educational Activities

Art Domponent
Art
Dance X
Literature
Music X
Theatre Arts

Level

Catalog Number AR 514

Price $5.95

Description:

"Numbers, colors, the alphabet, and body awareness are all presented in a happy, rhythmic teaching program that pre-school, retarded, and early primary children from all backgrounds can participate in immediately." "Mr Palmer is a creative musician open to new ideas and effects. He developed these activities in his classroom, continually revising his creations and music until the children responded spontaneously."

RECORDS

NAME: First Listening Experiences

Art Component
Art ______
Dance ______
Literature ______
Music X
Theatre Arts ______

Producer:

Level Grades 1-3

Corporation: Educational Activities, Inc.

Catalog Number ______

Price $4.98

Description:

"Using music of the great composers in an abbreviated form which recognizes the limited attention span of the young child, this excellent record helps children hear and respond to differences in melody, rhythm, tempo, dynamics and pitch. Piano compositions used include works by Handel, Schumann, Brahams, MacDowell, Gounod and Grieg."

RECORDS

NAME: The Wings of Music

Art Component
Art ____
Dance ____
Literature ____
Music X
Theatre Arts ____

Producer

Level 2nd grade

Corporation: Educational Reading Service

Catalog Number ____

Price 35.92 (11 recordings)

Description:

This is an enjoyable collection to introduce children to the various kinds of music -- how it is made and played. The collection contains America's Favorite Marches; Carnival of Animals; Child's Introduction to Musical Instruments; Child's Introduction to the Nutcracker Suite; Child's Introduction to Rhythm, Child's Introduction to Symphony; Major Classics for Minors, The Sound of Music; Sounds From the Haunted House; World's Greatest Marches and World of Marches.

RECORDS

NAME: Let's Listen

Producer:

Corporation: Educational Activities, Inc.

Art Component
Art ______
Dance ______
Literature ______
Music X
Theatre Arts ______
Level Grades 1-3
Catalog Number ______
Price $4.98

Description:

"Ear training by encouraging proper listening habits through the use of familiar sounds. The record enhances sound awareness by imitation and listening games and finally leads to music awarness in which the sounds of glasses, bottles, etc. are used for making up rhythmic patterns and songs."

Art Component
Art ________
Dance X
Literature X
Music X
Theatre Arts ____

Level 3rd Grade

RECORDS

NAME: Understanding Through Music

Producer

Catalog Number ________
Price $300.20

Corporation: Educational Reading Service

A member of Media Associates
East 64 Midland Ave.,
Paramus, N. J.

Description:

This is a series of 53 Long Playing records. Some of them are too advanced for early childhood education. The following appear pertinent for the young child:

1. African Music - Tribal music from Sudan, Nigeria and Cameroons recorded on location. (Price - $5.79)
2. American Indian Dances - Indian Dances with music faithfully reproduced. (Price - $5.79)
3. Anthology of Negro Poetry for Young People - Arna Bontemp reads the poems of famous Negro poets. Text included . (Price $4.15)
4. Children's Songs of Mexico - Warm and wonderful songs of Mexico (Price - $5.95).
5. Little Singers of Tokyo - Nineteen folk tunes from Japan, with notes. (Price $3.79).
6. The Pueblo Indians.- A real Indian Chief, Swift Eagle tells the legend of the Kuro-Haya in story, song and dance (Price $4.95)
7. Snoopy Cat - Marian Anderson sings and tells of her cat. (Price $5.79)
8. The Story of Jazz - Introduction to Jazz narrated by Langston Hughes ($4.15)

RECORDS

NAME: [illegible] Literature - . Record Library II

Producer:

Corporation: Educational Reading Service

Art Component
Art X
Drama X
Literature X
Music X
Theatre Arts X

Level 1st grade

Catalog Number

Price $69.30 - (14 volumes)
Indiv. Albums-$4.95

Description:

"This series helps children listen to stories and encourages them to begin reading their own adventures. The record library II contains Famous Classics; Color Concepts, Animals, Self Image; Numbers and Time; Fables; The World of Nature; Say-Along Stories, Favorite Folk Tales, Sights & Sounds, Feeling and Perceiving, Science Concepts, Night, Modern Classics, Seasons. Portions of the series are applicable to all five art components.

RECORDS

Art Component
Art X
Dance X
Literature X
Music X
Theatre Arts X

NAME: The Best in Children's Literature
Record Library I.

Producer

Corporation: Educational Reading
Services

Level 1st grade

Catalog Number

Price $69.30 (14 volumes) Indi-
[illegible] Albums $4.9

Description:

This is a record collection designed to offer many listening experiences for first grade children. These albums are related to teaching topics and special days to help children, listen, communicate, and learn. The record library I contains, Halloween Tales; Thanksgiving & Easter; Christmas stories, February days; Values; Classics for Children; Imagination and Insight; Child's World of Sounds, The Five Senses; Transportation, Community Helpers; The Universe Around us; Rhythms of Nature, Fun With Language. Portions of the series are applicable to all five art components.

Art Component
Art ____
Dance ____
Literature X
Music ____
Theatre Arts ____

RECORDS

NAME: The Jungle Books

Producer

Level 2nd Grade

Catalog Number ____

Corporation: Educational Reading Service

Price $23.80 - 4 volumes
5.95 - 1 volume

Description:

Rudyard Kipling's stories come vividly to life in this series. All selections are read by Christopher Casson and Eve Watkinson.

Volume 1 contains, "Mowglis Brothers" and "Rikki-Tikki-Tavi"

Volume 2 contains "Tiger! Tiger" and "Toomai of the Elephants."

Volume 3 contains "Kaa's Hunting" and "The White Seal"

Volume 4 oontains "The Miracle of Purun Bhaget" and "Letting in the Jungle."

(Four Sound filmstrips are also available for this series).

RECORDS

NAME: Magic Wonder Tales

Art Component
Art ________
Dance ________
Literature X
Music ________
Theatre Arts ________

Producer

Level Grade III

Corporation: Educational
Reading Service

Catalog Number ________

Price 35 recordings
157.41

Description:

"These recordings provide worthwhile source material for motivating children to listen and read. These records arouse children's curiosity about adventure, fantasy, and encourage them to discover the beauty, meaning and excitement of words. Stories include Black Beauty; The Call of the Wild; A Christmas Carol; Dr. Seuss Presents...Bartholomew and the Oobleck, Yertle the Turtle and other Stories; Dr. Seuss Presents, The Fox in Socks, Green Eggs and Ham; Dr. Seuss Presents, If I Ran the Zoo and The Sleep Book; Dr. Seuss Presents...Horton Hatches the Egg, The Sneetches and Other Stories; Fables from Aesop; The Happy Princeand The Devoted Friend; How to Tell Corn Fairies When You See 'Em; Just-So-Stories; Let's Listen Stories; Madeline and Other Bemelmans; Man Without a Country; More Musical Plays; Mother West Wind; Nonsense Verse; The Pied Piper; The Red Badge of Courage; The Reluctant Dragon; Rootabaga Stories; The Scarecrow of Oz; Song of Paul Bunyan, Stuart Little; Tom Sawyer, The Wind in the Willows."

RECORDS

NAME: Animals on Parade

Art Component
Art __________
Dance __________
Literature X
Music __________
Theatre Arts __________

Producer

Level K

Corporation: Educational Reading Service

Catalog Number __________

Description:

Price33.57 (17 recordings

"Charming, endearing animals in song and story will captivate all children. Here is a collection of happy songs and melodies which encourage children to listen."

Part C

Commercially Available Aids for Early Childhood Education in the Arts

This portion of the source book was added to give teachers-in-training some idea of the type of aids available in the arts. Their selection does not constitute endorsement. However, we thank the corporations that provided the material.